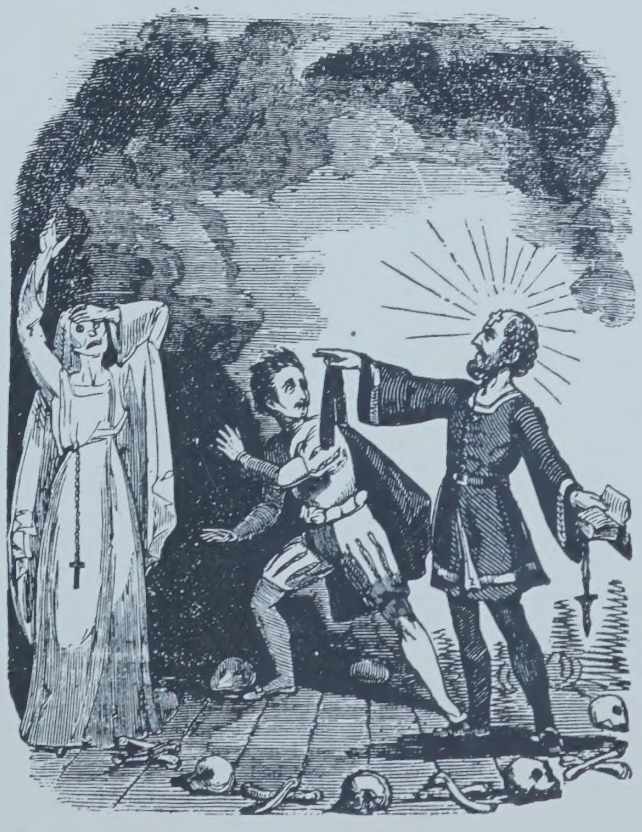
Number 16

NEWS FROM THE RARE BOOK ROOM



Cover: illustrations from an undated nineteenth-century edition of Matthew G. Lewis' *The Monk*. (See p. 58).

NEWS FROM THE RARE BOOK ROOM

16

December 1976

Special Collections
D.E. Cameron Library
University of Alberta
Edmonton, Alberta

NEWS FROM THE RARE BOOK ROOM: 16
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ISSN 0085-4166

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PREFACE

It has been some time since the last issue of *News from the Rare Book Room* appeared. We can plead neither momentous events of man nor acts of God to explain such a hiatus, but rather the accumulation of routine tasks, holidays, and prevarications. As Hyman Kaplan declared, attempting to quote *Macbeth*: "Tomorrow and tomorrow and tomorrow. What a pity the pace!" Or, more elegantly, one may agree with Edward Young (*Love of Fame*, Satire V) in concluding: "Nought treads so silent as the foot of time!"

In the past year two thousand new acquisitions have been catalogued for Special Collections and six hundred volumes transferred from Rutherford Library's main stacks. Because of the mail strike which began in October 1975, thus creating a paucity of new materials, a large portion of Special Collections' backlog was catalogued.

Although the Reading Room and the closed stacks are atmosphere-controlled, there have been problems due to recent physical changes in Cameron Library (on the lower level of which Special Collections is located). Thus the humidity tends to congregate in the Reading Room rather than being dispersed throughout the area. This, combined with a too-high temperature, gives readers the ominous feeling that out of an overzealous concern for the Conrad and Maugham collections we are evoking an atmosphere redolent of the P & O or the Congo. In the next year a new ceiling will be installed and the problems, hopefully, rectified.

The last issue, June 1975, dealt exclusively with the Hugh Whitney Morrison Collection of Joseph Conrad. The present issue is a medley, as have been most previous issues. Maureen Bradbury describes the contents of some letters of Lord Curzon, J. Keith Wikeley provides considerable exegesis of the *Seven Sages of Rome* tales, and four readers describe their research in Special Collections and the materials they found useful. Recent acquisitions are at least partially accounted for in the areas of modern American poetry, French and Italian literature, and works of reference. Notes for exhibitions have been included so the reader may discern what occasions were deemed worthy of celebration as well as what aspects of Special Collections have recently been brought to the visiting public's attention.

LORD CURZON AND VICTORIA MEMORIAL HALL

In 1973, John Parke Custis, a Los Angeles bookseller, donated to the University of Alberta Library a collection of books, letters and memorabilia by and about George Nathaniel Curzon, Marquess of Kedleston. During the late nineteenth and early twentieth centuries, Lord Curzon ascended, descended and ascended again the ladder of political power in Britain and the Empire. Born into a family which could trace its ancestry back to Edward III, he was educated at Eton and Oxford. Elected to the British parliament as a Conservative Party member in 1886, he travelled extensively in Asia, India and the Middle East between parliamentary sessions, quickly establishing himself as an expert on Asian affairs. In 1891, he became under-secretary at the India Office, and in 1895, under-secretary for foreign affairs.

Lord Curzon's swift rise to the top was crowned by his appointment as viceroy of India in 1898, when he was thirty-nine. His years in India were spent in struggles to eliminate red tape, in clashes over army policy and in differences with the Secretary of State's Council over administrative procedures, education and taxation. He resigned the viceroyalty in 1905 after Lord Kitchener triumphed in a dispute over army administration.

Curzon was later to return to positions of power as a cabinet minister, foreign minister and candidate for the prime ministry. However, the ten years between 1905 and 1915 were spent in a political wilderness, during which Curzon busied himself with the chancellorship of Oxford University, the presidency of the Royal Geographical Society and the restoration of historical buildings. It was during these ten years of exile that the majority of the manuscript material in the University of Alberta's collection was produced.

Kenneth Rose notes that "...India remembers him [Curzon] only for his loving preservation and restoration of ancient buildings and monuments." (1) Curzon's interest in preserving India's history extended beyond his term as viceregal. On Queen Victoria's death in 1901, Curzon determined to produce in India a fitting memorial to the late

queen which would additionally help to preserve items of India's history, particularly from Victorian times. The result was the building of Victoria Memorial Hall in Calcutta. In Curzon's own words, "It is built in the Italian Renaissance style with some Oriental features..." (2), of white marble. Once Curzon's personal enthusiasm for the project was removed from the site by his return to England, progress was slow and the Hall was not opened until 1921.

According to his description in *British Government in India*, the Hall was intended primarily to serve as a museum of the British occupation of India. Some space was allotted for displays of Indian weapons, costumes and paintings, but it was primarily a repository for relics related to England.

While still viceroy, Curzon had begun to gather together the material for exhibits. Following his departure, however, many of the items were dispersed to their original repositories. Curzon's attempts to regather the collection and to collect new items for it form the bulk of the fifty items in the University of Alberta collection. Kenneth Rose's statement that "[t]hey were a generation of tireless correspondents" (3) is borne out by the Victoria Memorial Hall correspondence. Letters run to seventeen pages, most hand-written, a few typed. The burden which must have fallen on secretaries before the advent of photocopying is demonstrated by laboriously-typed duplicates of originals which needed to be kept but the contents of which had to be forwarded as enclosures.

The letters further demonstrate that "No problem was either so trivial or so burdensome that it failed to gain Curzon's entire attention." (4) In a letter to one of his successors, Lord Reading, written nearly twenty years after his departure from Calcutta, Curzon asks detailed questions about the current location of specific items: "And do you make any use of the little gilded seat with crimson velvet furniture and cushions that used to stand next to the Canopy at Calcutta?" (Letter #41)

Most of the correspondence consists of replies to letters from Curzon. There are several notes from Sir William Foster, a governmental official in India and an historiographer, authenticating paintings or suggesting additions to the collection. The Earl of Northbrook writes concerning his attempt to locate information in his father's correspondence about a particular portrait. Several letters from Curzon's immediate successor, Lord Minto, discuss in detail three pictures of Warren Hastings in an attempt to clarify where the original and two copies were each finally located. Other letters offer gifts for the Hall or plead a cause which the writer feels Curzon could support.

Some of the letters hint at genteel differences of opinion. Minto refuses to intervene to have the location of one picture changed. (#26) Curzon gently chides Lord Reading over the removal of items which he personally designated for Government House. (#41) A.K. Evans discreetly

reminds Lord Curzon that they have previously corresponded on a matter which Lord Curzon appears to have forgotten. (#38)

The letters touch only briefly and superficially on political events. In a letter to Lord Reading, Curzon refers to the performance of an "old friend" at the 1923 Imperial Conference, commenting on his "florid speech" and "evil face." (#41) In the same letter, he calls the Maharajah of Nabha "cracked", and comments that the Akali Sikhs are "a great nuisance."

In his reply, Lord Reading discusses the success of the Swaraj party in the recent election in India, which he fears may lead to difficulties in the legislature. He apologizes for troubling Curzon with such events, but does so in the belief that his predecessor retains an interest in India. (#42)

As can be seen from the samples of politically-related letters then, the Curzon collection does not form a large contribution to the political history of the era. The letters are, however, fascinating examples of the Victorian art of letter-writing continued into the Edwardian era, and provide insight into the mind of one of Britain's most interesting political figures.

MAUREEN BRADBURY

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(1) Kenneth Rose, *Superior Person* (London, Weidenfeld and Nicolson, 1969), p. 339.

(2) George Nathaniel Curzon, *British Government in India* (London, Cassell and Company, 1925), I, 177.

(3) Rose, p. 57.

(4) *Ibid*, p. 12.

BOOKS IN SPECIAL COLLECTIONS
PRESENTED AS PART OF THE
GIFT OF CURZON MATERIAL

Curzon, George Nathaniel. *British Government in India.* London: Cassell, 1925. 2 v.

_____. *Modern Parliamentary Eloquence.* London: Macmillan, 1913.

_____. *The Personal History of Walmer Castle and its Lords Warden.* London: Macmillan, 1927.

_____. *Persia and the Persian Question.* London: Longmans, Green, 1892. 2 v.

_____. *Problems of the Far East.* London: Longmans, Green, 1894.

_____. *Tales of Travel.* London: Hodder and Stoughton, 1923.

_____. *Tales of Travel.* New York: Doran, 1923.

_____. *War Poems and Other Translations.* London: Lane, 1915.

Curzon, Grace E.T. *Reminiscences.* London: Hutchison, 1955.

Fraser, Lovat. *India Under Curzon & After.* London: Heinemann, 1911.

Jackson, A.V. Williams. *History of India.* Baroda Edition. London: Grolier Society, 1906-7. 9 v.

Menpes, Mortimer. *The Durbar.* London: Black, 1903.

Mosley, Leonard. *Curzon, the End of an Epoch.* London: Longmans, 1960.

_____. *Curzon, the End of an Epoch.* London: Readers Union, 1961.

_____. *The Glorious Fault.* New York: Harcourt, Brace, 1960.

Nicolson, Harold. *Curzon: The Last Phase 1919-1925.* Boston: Houghton Mifflin, 1934.

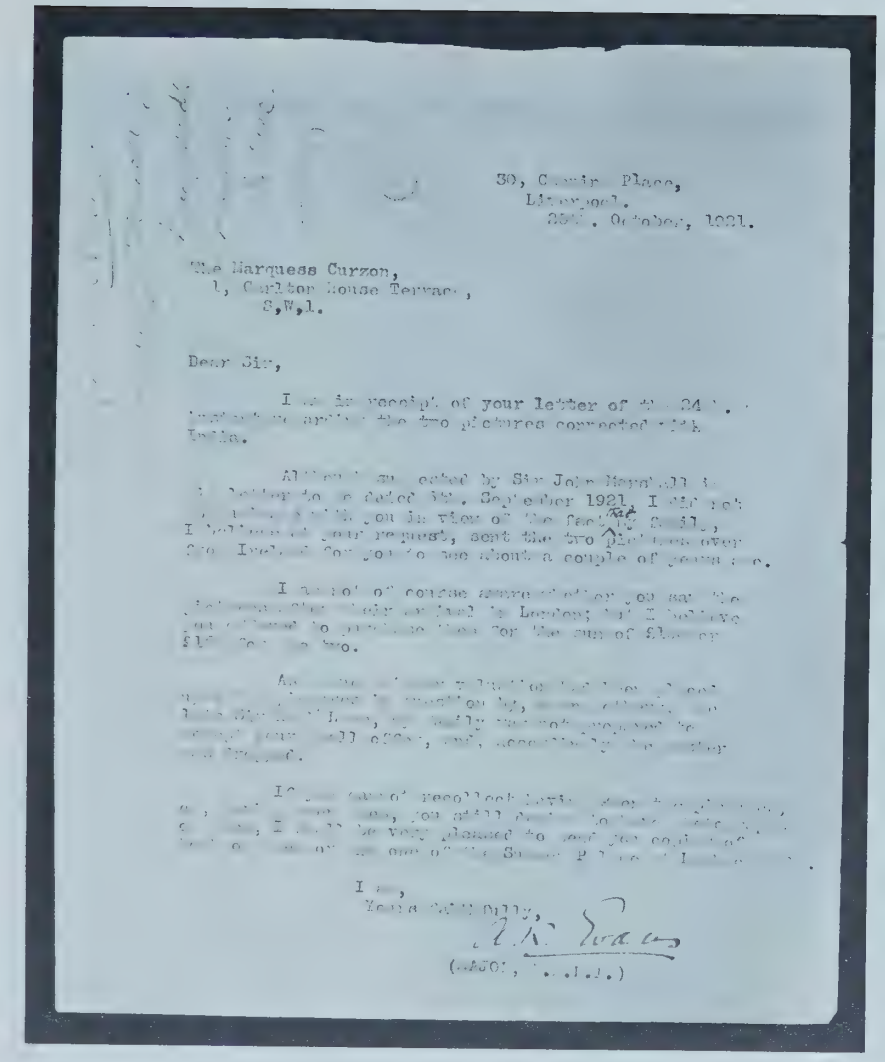
O'Donnell, C.J. *The Failure of Lord Curzon.* London: Unwin, 1903.

Rose, Kenneth. *Superior Person.* London: Weidenfeld and Nicolson, 1969.

Roseberry, A.P.P. *Miscellanies Literary & Historical.* London: Hodder and Stoughton, 1921. 2 v.

Zetland, L.J.L.D. *The Life of Lord Curzon.* London: Benn, 1928. 3 v.

_____. *The Life of Lord Curzon.* New York: Boni and Liveright, n.d. 3 v.



30, Chapel Place,
Liverpool.
25th. October, 1921.

The Marquess Curzon,
1, Carlton House Terrace,
S.W.1.

Dear Sir,

I am in receipt of your letter of the 24th. ... the two pictures corrected with ... India.

... acted by Sir John Marshall ... dated 5th. September 1921, I ... you in view of the fact that ... I ... your request, sent the two pictures over ... Ireland for you to see about a couple of years ago.

I ... of course aware of the ... Chelsea Antique Shop in London; but I believe ... to purchase them for the sum of £1 ... two.

... I ... recollect having ... you, you will ... I ... very pleased to send you copies ... one of the Simla ...

I ...
Yours very truly,

(...)

Copy of a letter from Lord Curzon
to Lord Reading.

October 1st 1925.

- - - - - - -

My dear Reading,

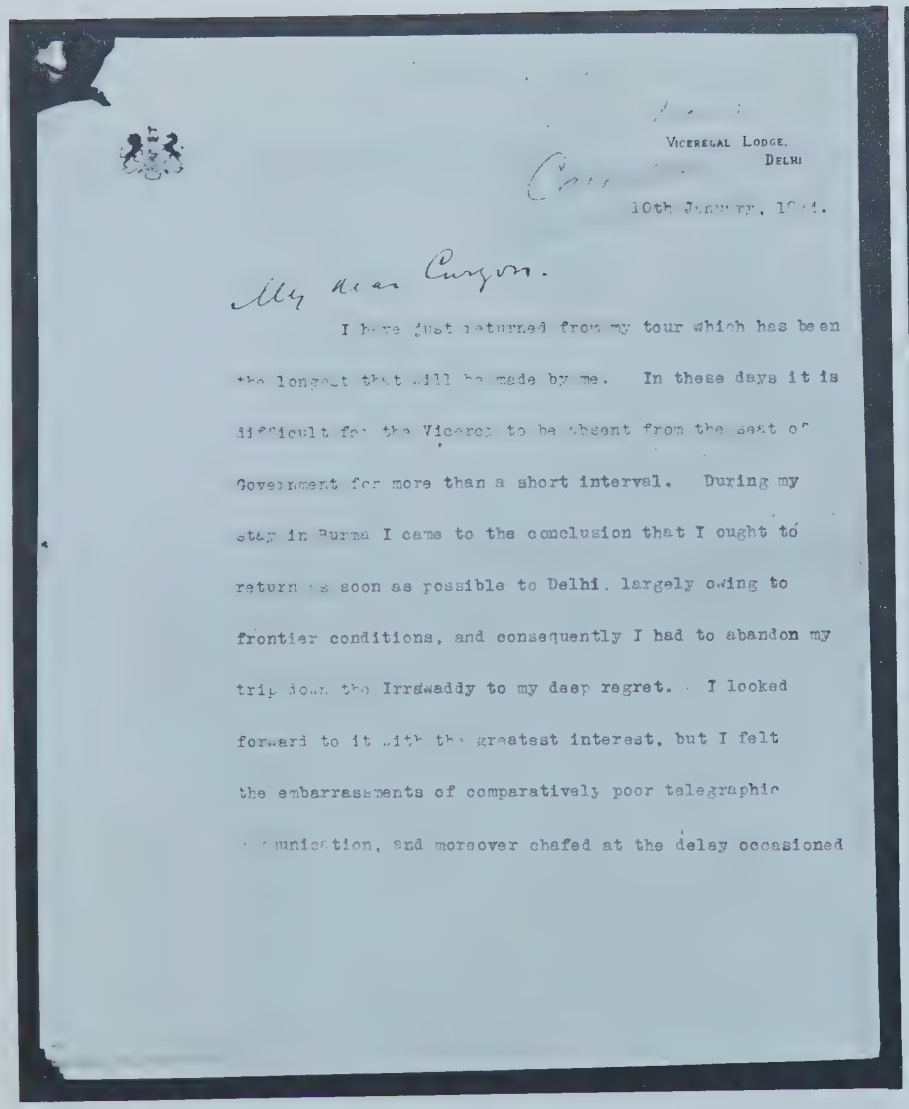
I want to invoke your assistance about some things which I think have been moved by mistake from Government House Calcutta, and in which I have a personal or semi-official interest.

1. I heard recently that my Manipur polo equipment on a mahogany stand, which was my personal property and which I bequeathed to Government House (Carmichael left a note to that effect) had disappeared. I told Lytton of the facts and I daresay he has asked you to return it. I am sure you will do this.

2. I also presented to Government House Calcutta (having purchased myself) and these have also disappeared, some coloured prints of Government House May these also be returned? There was I believe an inscription on these to that effect.

3/.

Letter #38, and the first page of Letter #41.

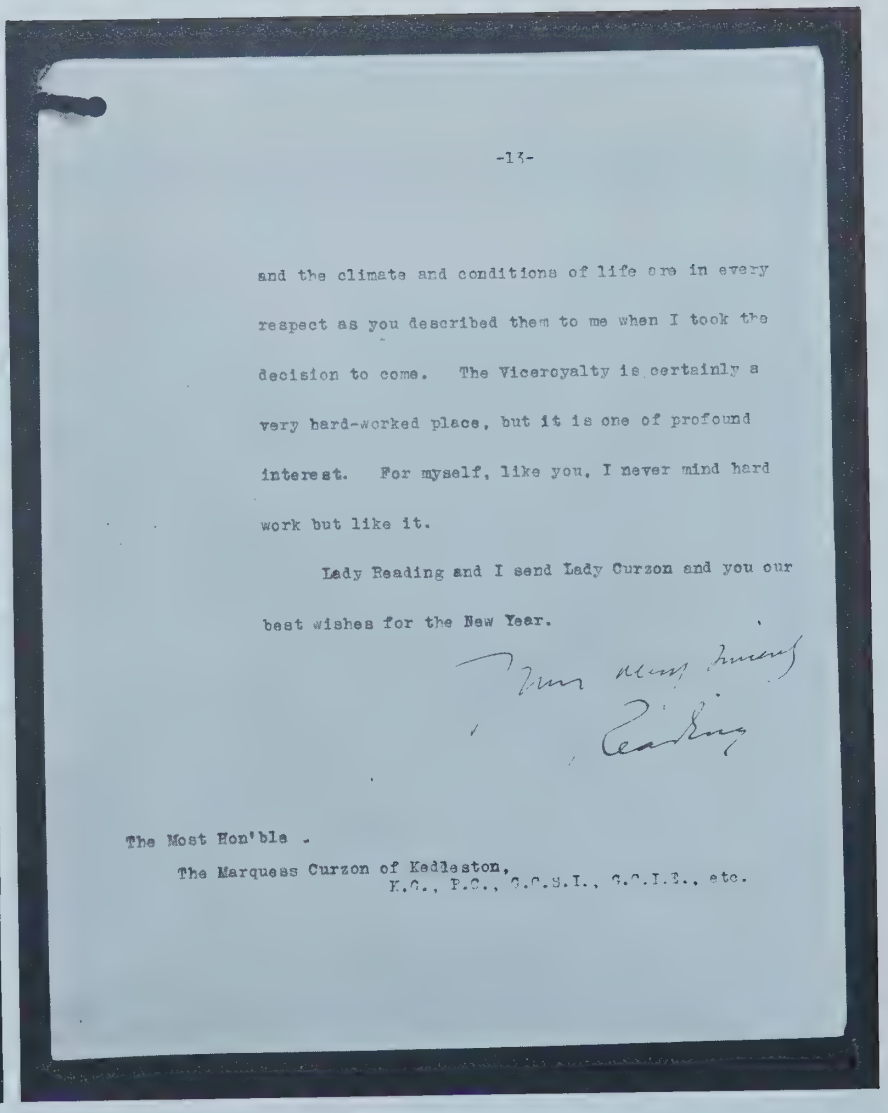


VICEREGAL LODGE.
DELHI

10th January, 1924.

My dear Curzon.

I have just returned from my tour which has been the longest that will be made by me. In these days it is difficult for the Viceroy to be absent from the seat of Government for more than a short interval. During my stay in Burma I came to the conclusion that I ought to return as soon as possible to Delhi, largely owing to frontier conditions, and consequently I had to abandon my trip down the Irrawaddy to my deep regret. I looked forward to it with the greatest interest, but I felt the embarrassments of comparatively poor telegraphic communication, and moreover chafed at the delay occasioned



-13-

and the climate and conditions of life are in every respect as you described them to me when I took the decision to come. The Viceroyalty is certainly a very hard-worked place, but it is one of profound interest. For myself, like you, I never mind hard work but like it.

Lady Reading and I send Lady Curzon and you our best wishes for the New Year.

Yours very sincerely,
Reading

The Most Hon'ble
The Marquess Curzon of Kedleston,
K.G., P.C., G.C.S.I., G.C.I.E., etc.

The first and final pages of Letter #42.

READERS AND THEIR RESEARCH

Several approaches are possible in writing of a special collections library. Those libraries which have had book catalogues or extensive descriptions published may find that listing recent acquisitions with little comment is a sensible method of updating existing information. Another approach which is of particular value in demonstrating the research potential of a relatively young collection, such as that at the University of Alberta, is to describe not just what kinds of scholarly materials are available for research but also what work is actually taking place. Therefore, beginning in this issue, *News From The Rare Book Room* will include descriptions of projects by readers who have found Special Collections material helpful.

JWC

Some years ago I began an M.A. dissertation on Gertrude Stein's plays. At that time very little of her work had been reprinted and the University of Alberta Library began to buy the original editions. The collection is now reasonably complete. Special Collections possesses most of her "explanatory" works, among them, the Hogarth Press edition of *Composition as Explanation* and the 1935 *Lectures in America*. The collection also includes Alice Toklas' Plain Edition of *Operas and Plays*, the 1935 *Portraits and Prayers*, with "portraits" Stein had written over the past twenty-five years, and her book about "American things", *Useful Knowledge*, published by Payson and Clarke in their "2 Rivers" series. And for fun and whimsicality there is the small booklet which contains the *Portrait of Mabel Dodge*, privately printed by its subject, its famous opening lines emanating so much contentment: "The days are wonderful and the nights are wonderful and the life is pleasant...." Its jacket is a pattern of fruits and flowers, of a jungle-like thickness and lushness of colour, reminiscent of wallpaper or chintz.

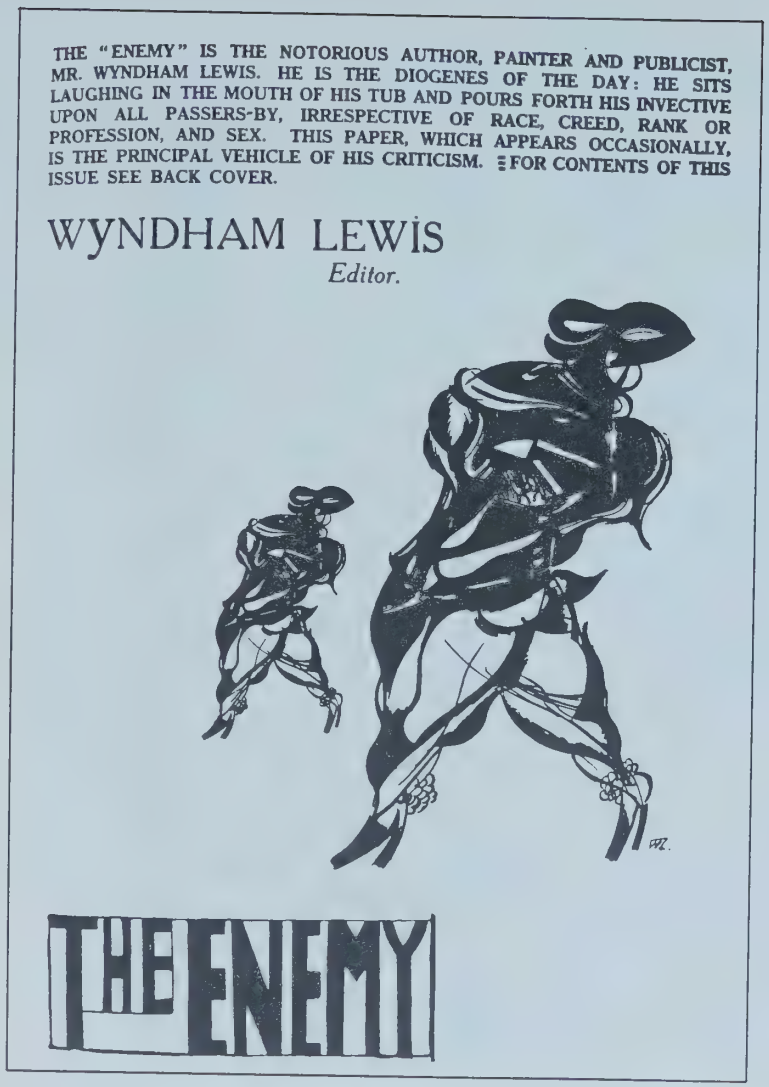
Still working outwards from Stein, I began a Ph.D. dissertation on autobiography as a genre in the twentieth century. Particularly useful are *Wars I Have Seen* and *The Autobiography of Alice B. Toklas*. The ori-

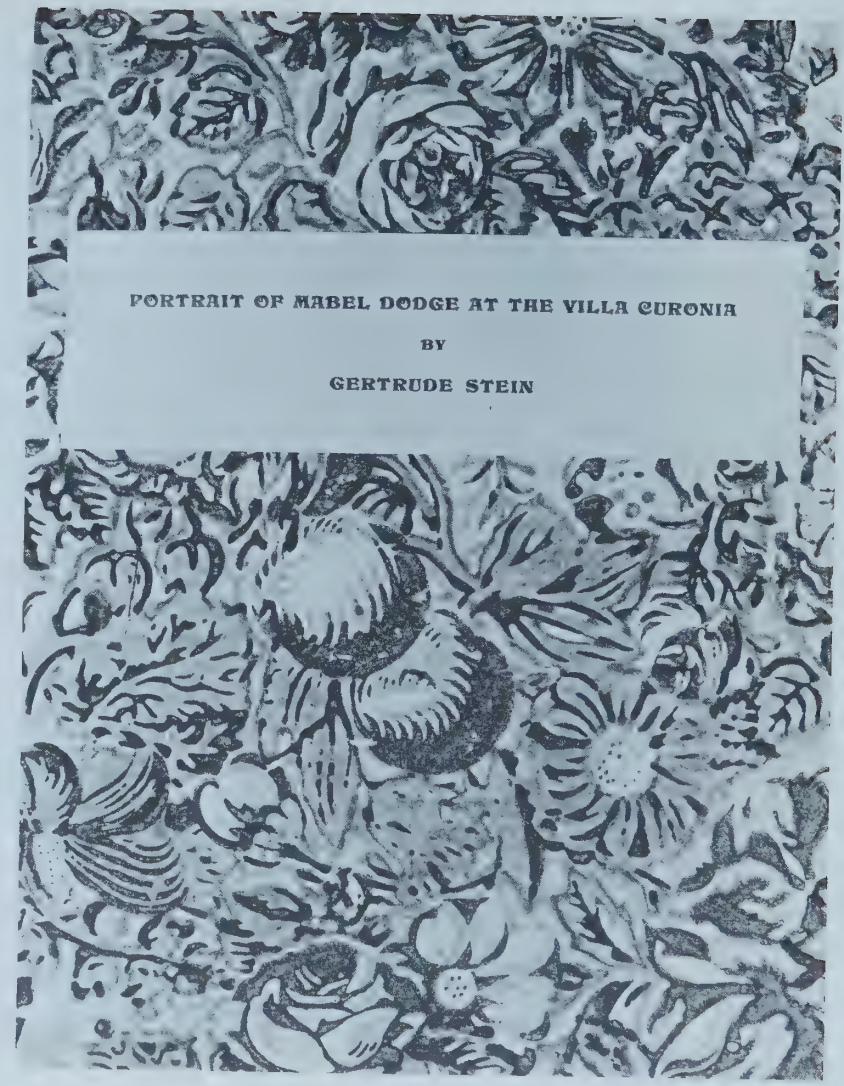
ginal edition of the latter is particularly valuable for the photographs which are not all reproduced in subsequent editions and which Stein chose in order to provide a visual analogue to the non-chronological narrative and to the rhetorical device of writing her own autobiography in Alice's person.

Moving from Stein to Wyndham Lewis and W.B. Yeats, I found the collections of their work unusually helpful. Among the Lewis holdings, for example, is the pamphlet *The Caliph's Design,* a plea for the application of Vorticist principles to architecture and modern urban design which should become more significant with each passing decade. And invaluable to an understanding of Lewis' polemics are two magazines, *Tyro* and *The Enemy,* which he edited and which are also among the holdings of Special Collections. *The Enemy,* with Lewis assuming the critical and satirical mask of "the Diogenes of the day", and with its two aggressively plump harlots swaggering across one of its covers, is especially central to Lewis' work; it saw the first publication of parts of *Paleface, Time and Western Man* and *The Diabolical Principle.*

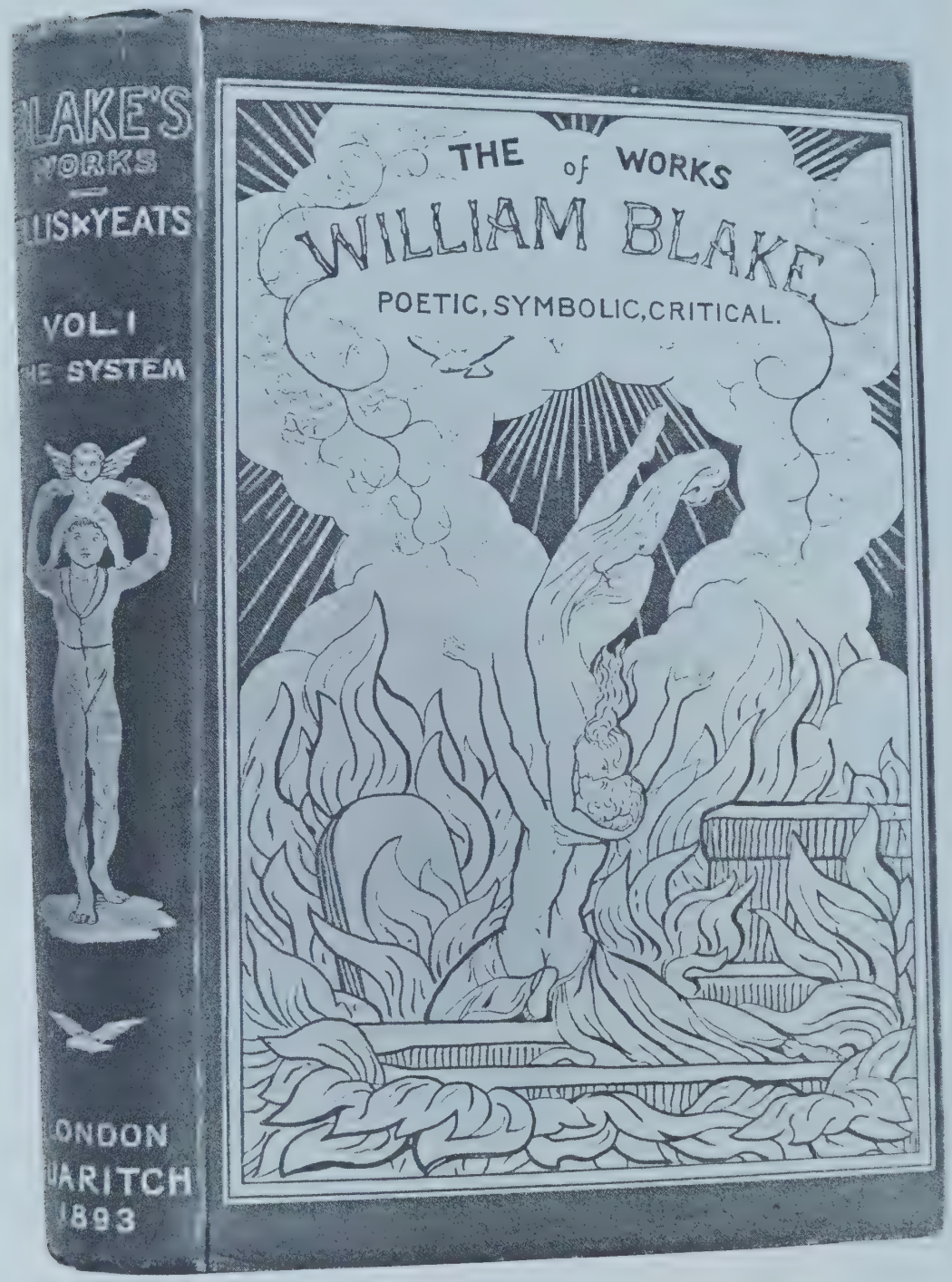
The Yeats collection is particularly large, including nearly all Cuala Press editions, the early Macmillan editions (several with Sturge Moore designs) and his youthful work published with A.H. Bullen. Among so many early editions, that of *Wheels and Butterflies* might be cited for its inclusion of George Antheil's music for *Fighting the Waves,* and the successive editions of *A Vision* for their importance to anyone trying to trace the development of Yeats' philosophical system. Once again many of these first editions are important for their graphics. *Reveries over Childhood and Youth,* for example, bears on the cover of the 1916 Macmillan edition a Sturge Moore design incorporating a tower and water, two prominent Yeatsian symbols. On the title page is another Moore design, this time of a unicorn. Even though the narrative makes no direct mention of these symbols, their visual presence suggests that they are concepts informing the life and directs our reading of the autobiography. The Library is perhaps especially fortunate in possessing the Quaritch edition (1893) of *The Works of William Blake,* edited by Yeats and Edwin Ellis. Not only is it an exceptionally beautiful book, but Yeats' analysis of Blake's symbolism was the first such exegesis. It was influential among poets and scholars of the period and its findings have been largely upheld by later scholars (the same cannot be said of Yeats' genealogy of Blake which made him out to be an Irishman). It remains invaluable to any student wishing to trace Yeats' symbology and the elaborate historical-psychological system of *A Vision* to their sources. In an uncharitable mood, we may wonder if the publisher, had he known the value the book would assume, would have chosen, as he did, to give Yeats several copies of the work rather than a cash payment.

SHIRLEY SWARTZ


THE "ENEMY" IS THE NOTORIOUS AUTHOR, PAINTER AND PUBLICIST, MR. WYNDHAM LEWIS. HE IS THE DIOGENES OF THE DAY: HE SITS LAUGHING IN THE MOUTH OF HIS TUB AND POURS FORTH HIS INVECTIVE UPON ALL PASSERS-BY, IRRESPECTIVE OF RACE, CREED, RANK OR PROFESSION, AND SEX. THIS PAPER, WHICH APPEARS OCCASIONALLY, IS THE PRINCIPAL VEHICLE OF HIS CRITICISM. ⁝FOR CONTENTS OF THIS ISSUE SEE BACK COVER.
WYNDHAM LEWIS
Editor.
THE ENEMY



Left: cover design for *The Enemy*, No. 3 (1929).


LAKE'S
WORKS
LISKYEATS
VOL. I
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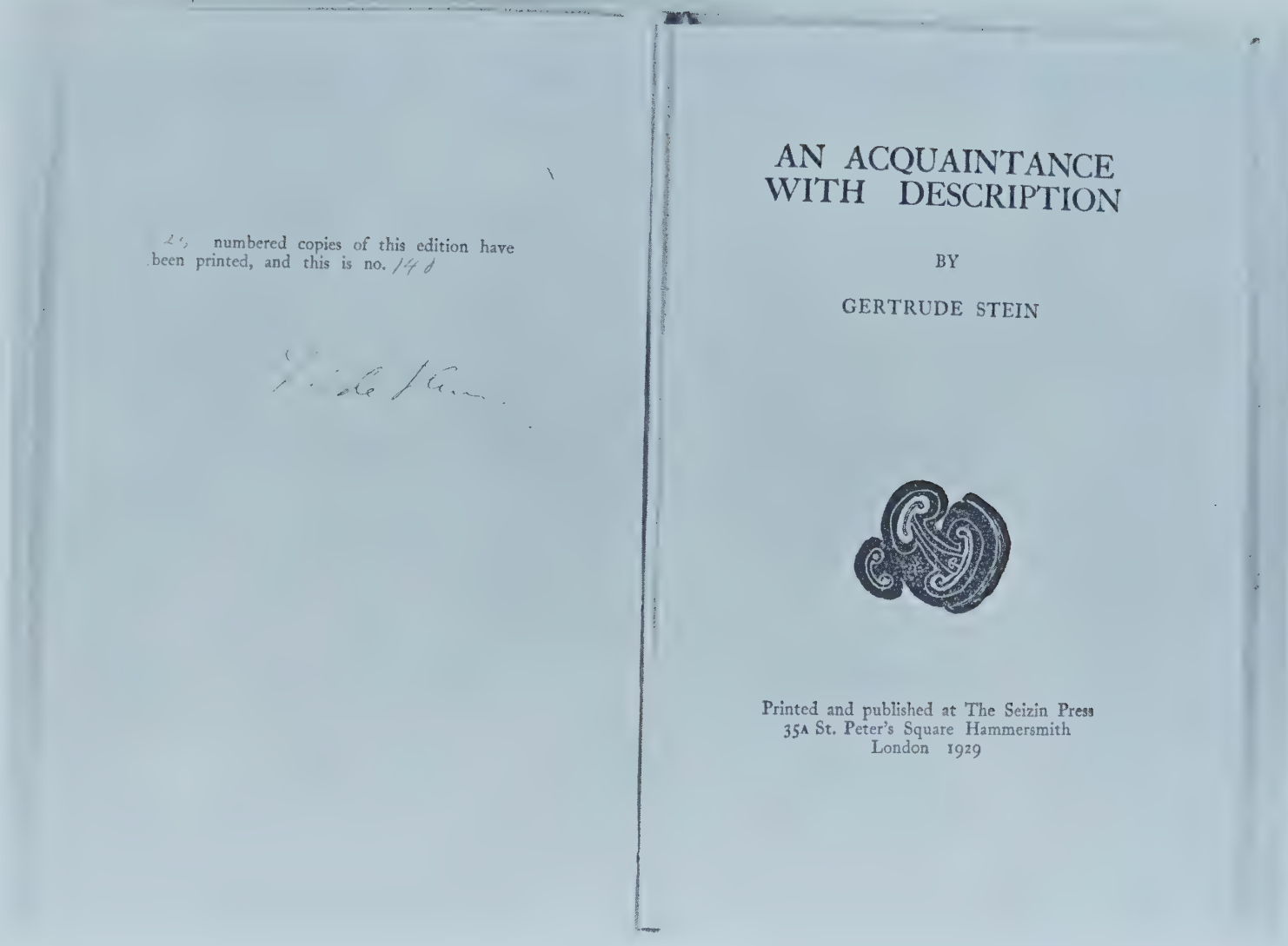
UARITCH
1893
THE WORKS of
WILLIAM BLAKE
POETIC, SYMBOLIC, CRITICAL.



numbered copies of this edition have been printed, and this is no. 140

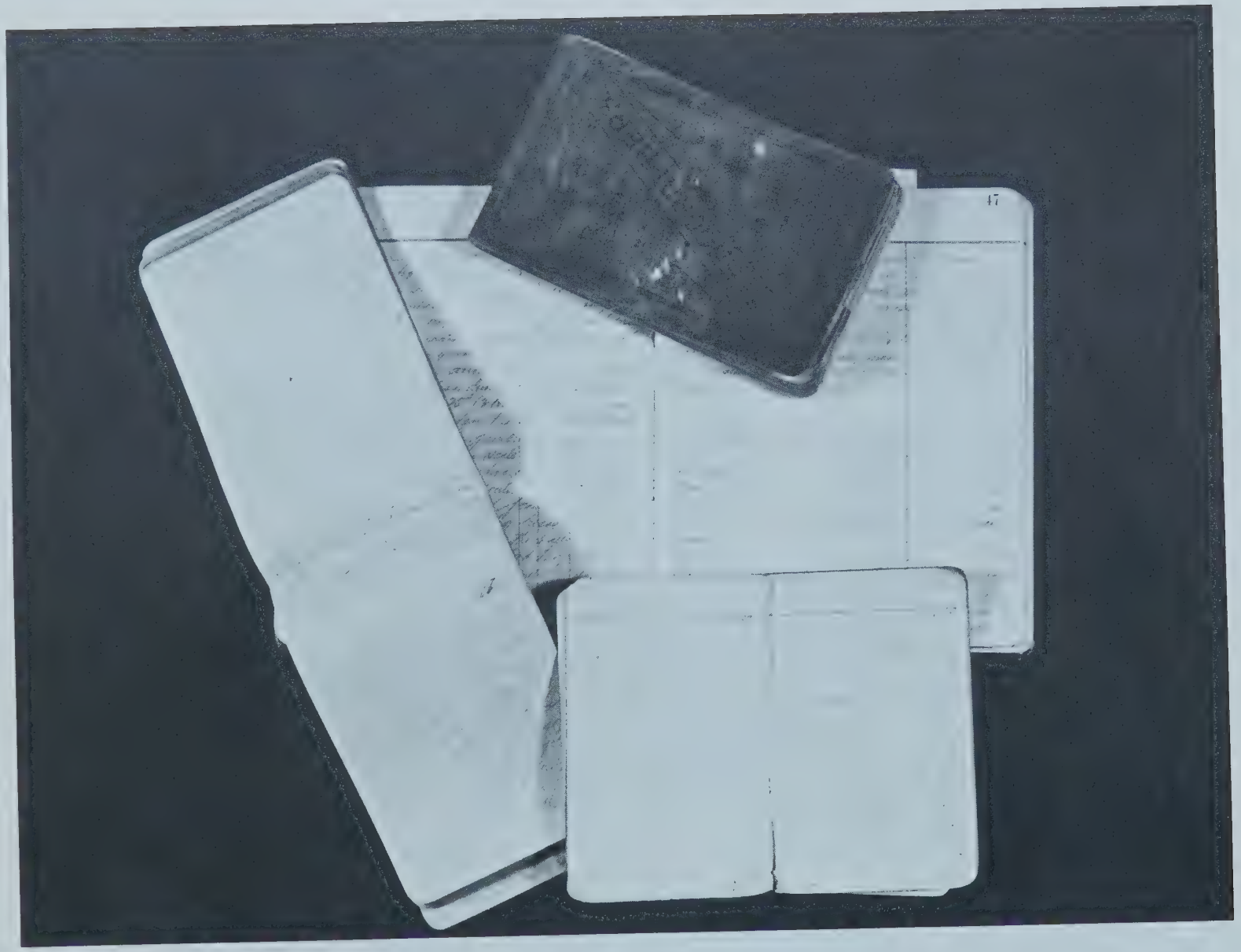
AN ACQUAINTANCE WITH DESCRIPTION

BY

GERTRUDE STEIN

Printed and published at The Seizin Press
35A St. Peter's Square Hammersmith
London 1929

One of the most attractive books by Gertrude Stein is this slim volume. It was the second work printed by Laura Riding and Robert Graves at their Seizin Press.



The notebooks which comprise the Klondike diary of Eben McAdam.

"The poor man knelt there in front of Dawson City,
lifted his hands to heaven, and with sobs prayed
to the Supreme Being."

Few events have gripped the imaginations (and emotions) of Canadians as forcefully as the Klondike Gold Rush. Men and women, mad with the "Klondike fever", flocked in the hundreds of thousands to the Yukon. Most made their way up the Pacific Coast, through the treacherous Chilkoot and Dyea Passes and down the Yukon River system. Some attempted what they considered a more direct route from Edmonton overland and more than a few thought it easier to float on a barge down the Athabasca and Mackenzie Rivers to Fort McPherson from where a number of river systems could be followed to the divide which lead into the Yukon territory.

In the winter of 1898-99 five Montrealers--Andrew Smith, Henry Chomiere, Charles Maltby, Plenderleath McGinnis and Ebenezer McAdam--pooled their resources and decided to "strike it rich" at the Klondike. It was the last route which they chose to take. Eben McAdam left a diary of that trip--a trip filled with severe hardships, sudden misadventures, arduous trekking, strange companionships--which quickly dispels any notion that the route was an "easy" one. Describing both the "agony and the ecstasy", commenting on the personal conflicts within the group, detailing the mileage and cost of the trip, expressing disappointment at not finding any gold, McAdam's diary is both engaging and exciting. Just before reaching Dawson City he writes: "The Monkey Show is now exhibiting at Dawson City, but as they cannot give a complete show without us we will join them as soon as possible."

McAdam's diary was given to the University of Alberta, along with a large number of photographs, in 1952 by Miss Linda McAdam. Since one of my particular interests is the generic study of descriptive and travel literature concerning nineteenth-century Canada, I was eager to examine McAdam's diary. It has proved even more colourful than I had hoped, and I have been editing it for publication in 1977. It adds to the already large body of Klondike literature by providing a unique firsthand look at the motivations, personal feelings and experience of one man who "was there." The imaginations of Canadians are still gripped by the "Klondike fever"; the diary of Eben McAdam is pure gold.

R.G. MOYLES

One of the great pleasures of Special Collections lies in the knowledge that one is probably the first reader of a given book since its original owner read it--or not--two or so centuries ago. Now it may be that this is the case for a good reason--namely that the literary merits of the book do not deserve more frequent perusal, but even so, one can get some insight into the past from the mere fact that it was considered publishable in an age when mass readership was unknown and publishing a rarer undertaking than today.

Among the inherently interesting collections in Special Collections is the forty-one volume set, *Le Cabinet des fées* published in Amsterdam in 1785-9. (In fact, it is not clear that the "Amsterdam" on the title-page is not merely a sales pitch. Earlier in the century, authors had taken to having their books published in Holland when they failed to get the necessary authorization from the royal censor in France--or indeed feared even to present their books to him. Controversial books were therefore usually published by one of the Dutch printing houses, and few travellers returned to France from Holland without several volumes tucked into their baggage. Publication in Holland therefore assured a certain *succès de scandale*. Whatever the case the last three volumes were apparently printed in Geneva, since they bear extra title-pages dated 1793 and naming that city as the place of imprint.)

Telling fairy stories was an amazingly popular social pastime in France throughout the eighteenth century, and this collection provides us with an almost complete compendium of the kinds of fairy stories told and written throughout the century--I say "almost", because notably absent are examples of the racier kind of story which have been carefully excised by the unknown editor, even though such stories enjoyed great popularity even in the most polite society.

In the first volumes are reprinted the stories of the late seventeenth century which established the mode. The great instigator is, of course, Charles Perrault, and his Mother Goose tales appear in the first volume. Stories of this kind had obviously been popular in the salons for some time, and many ladies went to press instantly with their imitations of them. These, of varying quality, fill several volumes of *Le Cabinet des fées*.

The ostensible aim of these stories was moral improvement by painless means; the seventeenth century also provided examples of tales not so painless. Fénélon, who was tutor to the Duc de Bourgogne, composed several fables for the edification of his young charge which are heavy going; almost a century later, one Mme. Leprince de Beaumont similarly composed moral tales as examples to her children. Fortunately, her touch with the folk tale is lighter, and her retelling of, for example, *Beauty and the Beast* is masterly.

In 1704 France, and subsequently Western Europe, was astonished and delighted by the appearance of the first translation of *The Thousand and One Nights* by the scholarly Galland. These translations appear here along with the numerous imitations in which the splendours of Babylon, the myster-

ies of the harem, the perfume of musk abound.

Sophisticated writers took to parodying the over-use of these extravagances and men like Antoine Hamilton and le comte de Caylus compose some witty send-ups, those of the former containing examples of zany British-type humour. They also adapted the form to express social satire, and together with Duclos produced some recognizably Voltairean shafts before Voltaire's *contes* were published. The collection contains one story in this vein by J.-J. Rousseau which shows him in a rather unusual mood.

The fairy stories which had begun as simple entertainment for children evolved into something infinitely more adult as they were altered and embellished. These changes can be traced, if not economically, then at least thoroughly, in this collection.

VIVIEN BOSLEY

One of the striking features of the ethnic map of Canada is the large number of people of Scandinavian background in the area southeast of Edmonton, particularly along an axis from Wetaskiwin eastwards through Camrose and beyond. Indeed there probably are more people here of such background, relative to the total population involved, than in any comparable area of Canada.

For several years I have been looking into the initial settlement of this area by Scandinavians as an exercise in the historical geography of settlement. Some of the questions with which I have been concerned are: what was the area like at the time of the major homesteading influx (which occurred following completion of the Calgary and Edmonton Railway), why did Scandinavians form such a large percentage of the settlers, where did they come from and were there significant geographic or other factors which led them to select their particular homesteads within the area?

My research approach has focussed on three facets: search and analysis of the original homestead records from provincial government records, field observation and interviews, library and archival research. I have been greatly assisted in this work by a grant from the National Advisory Committee on Geographic Research, by university support through a grant-in-aid and, at times, the assistance of graduate service assistants. My initial interest stems from the fact that I know Scandinavians from first hand contact including a sabbatical year at Uppsala University and a summer working in several migration research centres in Scandinavia, and from my courses taught on Northern Lands and on Scandinavia.

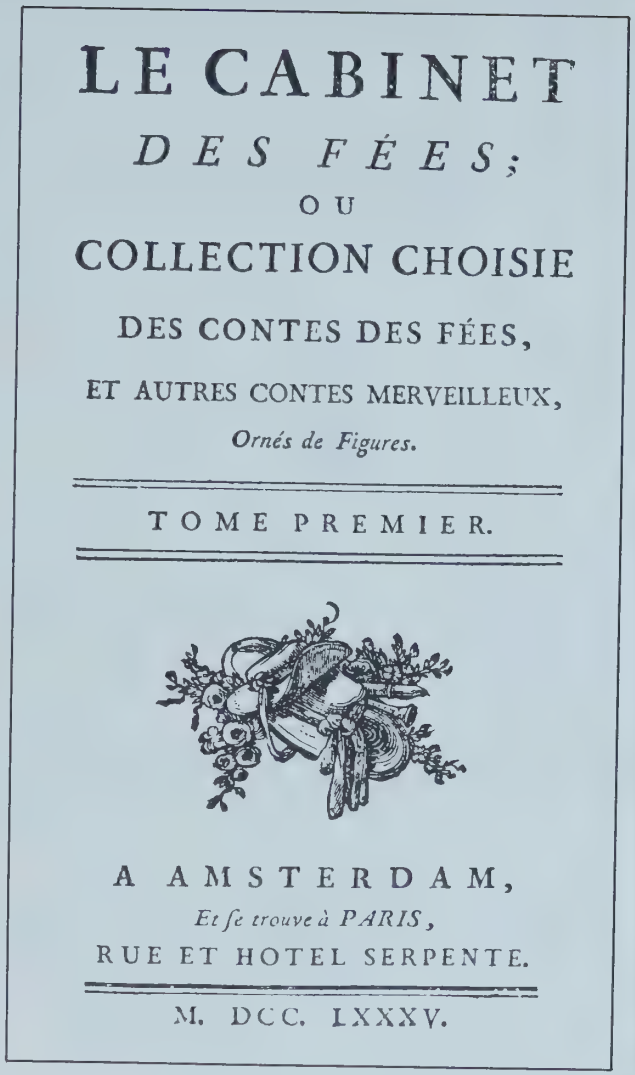
The Library of the University of Alberta has been an invaluable asset in making possible this research. Three main foci are involved: the general resource material on Scandinavia, the Sessional Papers of Canada, and Special Collections. Over the years the Library has strongly supported my requests to build up the Scandinavian research materials--general books, geographical periodicals and government documents and statistics. This has resulted in it probably being the best such library in Canada now for research into Scandinavian-related geography. Visiting Scandinavian scholars have spoken of their pleasure at our holdings. For my particular purposes in this research I also have appreciated the extensive holdings of U.S. state and regional histories which have been developed by the Department of History and those in migration by the Department of Sociology.

The availability of the Sessional Papers of Canada and related materials in the Government Publications collection has been indispensible in re-constructing this past geography project and I have particularly appreciated the efforts of Dr. Hyrak in building up this collection which has become so useful for a wide variety of research. From the days when it was simply a collection of cast-off odds and ends, it has become a major resource.

The Special Collections unit for me has provided many of those "extras" in library research which flesh out the bare facts. These have been found in the Rutherford materials, the Wallace Collection, the Alberta Folklore materials, as well as in individual items. The latter, for example, included M. Giraud's *Le Métis canadien,* with his account of the westward movement of Métis which saw a small pocket of this people established within my research area. The Rutherford material included such things as contemporary early accounts of Strathcona and of Camrose and the 1892 report by Rev. L. Gaetz of his farming experiences on the southern margin of the research area. Tha Alberta Folklore and Wallace Collections included a miscellany of materials from newspaper clippings to typescripts to rare periodicals which touched on various aspects of the area. Some of these corroborated rather vague snippets which had been picked up elsewhere, some were useful new bits of information, e.g. references to early local climatic conditions in the typescript on "Reminiscences of Early Days in Wetaskiwin and Lacombe" by Dr. E.M. Sharpe. In addition, the Pearce Papers presently housed in University Archives also contain some related material which is pertinent to my area of interest.

In sum it has been a rewarding and pleasurable experience to draw on the research resources of the University Library. These are an invaluable asset to both the University and the wider scholarly community. It would be tragic if the combination of inflation and economic restraints were to cripple the outstanding facility which has been developed with so much skill, effort and funding in recent decades.

WILLIAM C. WONDERS



LE CABINET

DES FÉES;

OU

COLLECTION CHOISIE

DES CONTES DES FÉES,

ET AUTRES CONTES MERVEILLEUX,

Ornés de Figures.

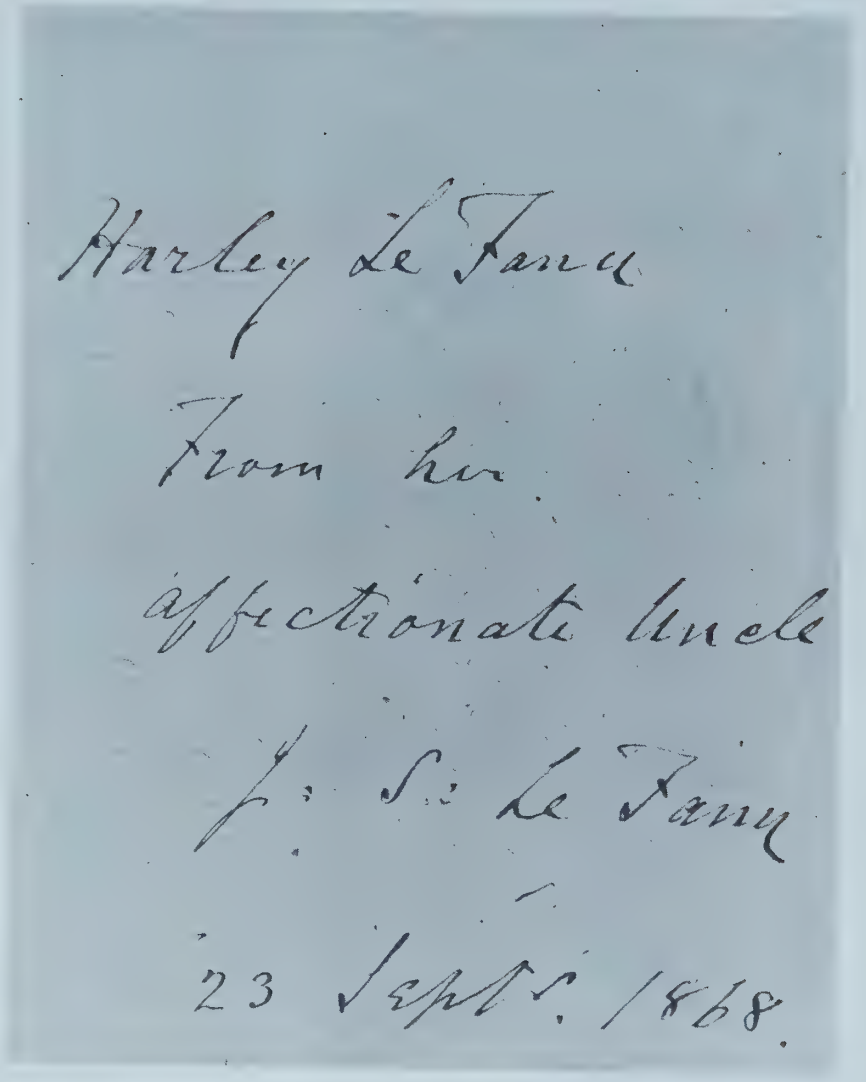
TOME PREMIER.

A AMSTERDAM,

Et se trouve à PARIS,

RUE ET HOTEL SERPENTE.

M. DCC. LXXXV.



Harley Le Fanu

from his

affectionate Uncle

J: S: Le Fanu

23 Sept.r 1868.

Left: title-page for the first volume of *Le Cabinet des Fées*. Right: Inscription on front fly-leaf by J. Sheridan Le Fanu, distinguished Irish writer of supernatural tales, author of "Green Tea" and *Uncle Silas*.

UNIVERSITÉ DE PARIS.

TRAVAUX ET MÉMOIRES DE L'INSTITUT D'ETHNOLOGIE. — XLIV.

MARCEL GIRAUD.

Le Métis Canadien.

Son rôle dans l'histoire des provinces de l'Ouest.

PARIS
INSTITUT D'ETHNOLOGIE
MUSÉE DE L'HOMME, PALAIS DE CHAILLOT, PLACE DU TROCADÉRO (16e).

1945

ALBERTA, N.-W.T.

REPORT

OF

SIX YEARS' EXPERIENCE OF A FARMER

IN THE

RED DEER DISTRICT

BY

REV. LEO. GAETZ

Published by the Department of Agriculture of the Government of Canada

OTTAWA
PRINTED BY S. E. DAWSON, PRINTER TO THE QUEEN'S MOST EXCELLENT MAJESTY
1892

WORKS CONSULTED

Blake, William. *The Works.* Ed. W.B. Yeats and Edwin Ellis. London: Quaritch, 1893. 2 v.

Le Cabinet des fées; ou, Collection choisie des contes des fées, et autres contes merveilleux. Amsterdam, 1785-89. 41 v.

Gaetz, Rev. Leo. *Alberta N.-W.T., Report of Six Years' Experience of a Farmer in the Red Deer District.* Ottawa: Dept. of Agriculture, 1892.

Giraud, Marcel. *Le Métis canadien. Son Role dans l'histoire des provinces de l'ouest.* Paris: Institut d'Ethnologie, 1945.

Lewis, Wyndham. *The Caliph's Design; Architects! Where is Your Vortex?* London: Egoist Press, 1919.

_____. *The Diabolical Principle and the Dithyrambic Spectator.* London: Chatto and Windus, 1931.

_____, ed. *The Enemy; A Review of Art and Literature.* London: Arthur Press, 1927-29.

_____, ed. *Tyro; A Review of the Arts of Painting, Sculpture and Design* London: Egoist Press, 1921-27.

McAdam, Ebenezer. Unpublished diary. (To be published in 1977 as follows: *Duck Lake to Dawson City: Eben McAdam's Diary of a Trip to the Klondike, March 18, 1898-July 4, 1899.* Ed. R.G. Moyles. Saskatoon: Prairie Books.)

Rutherford Pamphlet Collection. Circa one thousand diverse published pamphlets on Western Canada collected by Alexander Cameron Rutherford.

Sharpe, Dr. Edward Montrose. "The Reminiscences of the Early Days in Wetaskiwin and Lacombe." Unpublished typescript. Alberta Folklore Collection.

Stein, Gertrude. *The Autobiography of Alice B. Toklas.* New York: Literary Guild, 1933.

_____. *Composition as Explanation.* London: Hogarth Press, 1926.

_____. *Lectures in America.* New York: Random House, 1935.

_____. *Operas and Plays.* Paris: Plain Edition, 1932.

_____. *Portrait of Mabel Dodge at the Villa Curonia.* Firenze: Tipografia Galileiana [1913]

_____. *Portraits and Prayers.* New York: Random House, 1934.

_____. *Useful Knowledge.* New York: Payson and Clarke, 1928.

_____. *Wars I Have Seen.* New York: Random House, 1945.

Wallace, James Nevin. Collection of unpublished papers, addresses and other materials.

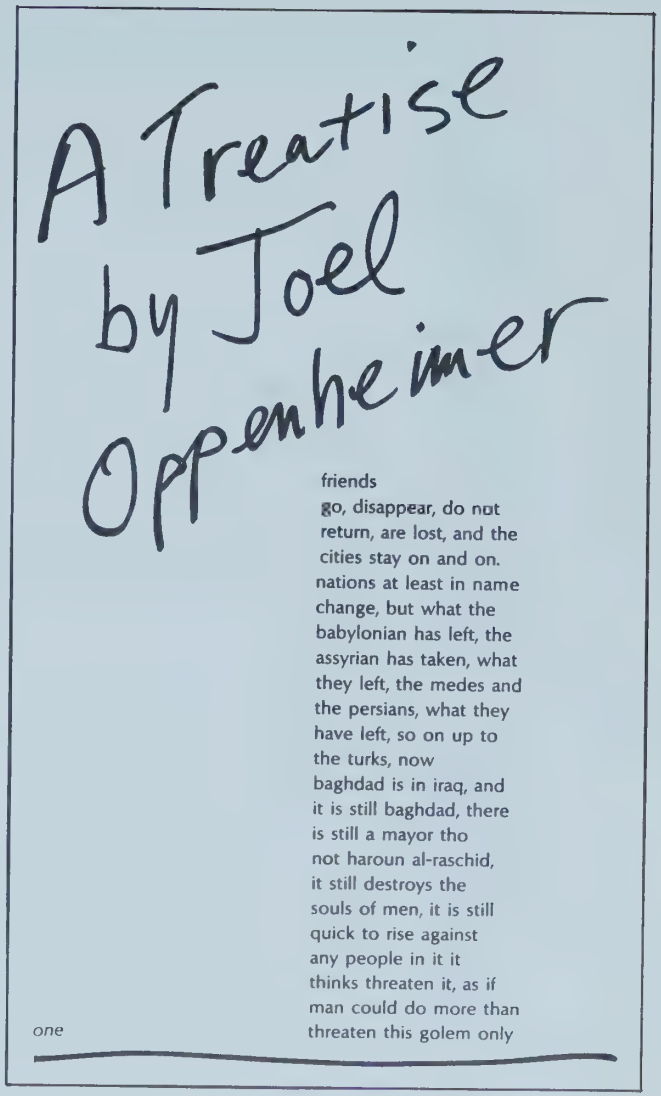
Yeats, W.B. *Reveries over Childhood and Youth.* Churchtown: Cuala Press, 1915.

_____. *A Vision.* London: Laurie, 1925.

_____. *A Vision.* London: Macmillan, 1937.

_____. *A Vision.* New York: Macmillan, 1938.

_____. *Wheels and Butterflies.* London: Macmillan, 1934.



A Treatise
by Joel
Oppenheimer

friends
go, disappear, do not
return, are lost, and the
cities stay on and on.
nations at least in name
change, but what the
babylonian has left, the
assyrian has taken, what
they left, the medes and
the persians, what they
have left, so on up to
the turks, now
baghdad is in iraq, and
it is still baghdad, there
is still a mayor tho
not haroun al-raschid,
it still destroys the
souls of men, it is still
quick to rise against
any people in it it
thinks threaten it, as if
man could do more than
threaten this golem only

one

Left: front cover for Patchen's book. Right: this poem is printed on seven unbound butterscotch-coloured sheets with title and author in red.

REGARDING WAVE

Gary Snyder

The Windhover Press
The University of Iowa, Iowa City

RECENT ACQUISITIONS: MODERN AMERICAN POETRY

Corman, Cid. *O/I*. New Rochelle: Elizabeth Press, 1974.

Designed by Martino Mardersteig. One of 400 copies. Printed by Stamperia Valdonega, Verona.

Creeley, Robert. *For Joel*. Mount Horeb, Wisconsin: Perishable Press, 1966.

One of 85 copies on variegated papers hand-made directly from rags by the printer, Walter S. Hamady.

Creeley, Robert. *If You*. Illustrations by Fielding Dawson. San Francisco: Porpoise Bookshop, 1956.

One of 200 copies printed by Henry Evans at the Peregrine Press.

Creeley, Robert. *Notebook*. New York: Bouwerie Editions, 1972.

One of 350 copies. Signed by the author.

Duncan, Robert. *Poetic Disturbances*. [San Francisco] Maya Quarto Eight, 1970.

No. 51 of 100 copies printed by hand. Signed by the author.

Duncan, Robert. *The Song of the Border-Guard*. Black Mountain, North Carolina: Nicola Cernovich, Black Mountain Graphics Workshop [196-]

Designed by Cy Twombly.

Eshleman, Clayton. *The Gull Wall*. Los Angeles: Black Sparrow Press, 1975.

No. 24 of 200 hardcover copies numbered and signed by the author.

Hamady, Walter. *In Sight of Blue Mounds. Twenty Poem Pieces Arranged by Season . . . .* Mount Horeb, Wisconsin: Perishable Press, 1972.

No. 49 of 125 numbered copies.

Hollander, John. *Town & Country Matters, Erotica & Satirica.* Boston: David R. Godine, 1972.

Designed by Carol Shloss. No. 5 of a deluxe edition of 150 copies. Signed by the author.

Jarrell, Randall. *The Death of the Ball Turret Gunner.* Drawings by Robert Andrew Parker. New York: David Lewis, 1969.

Designed by Edward Aho. Printed by Manhattan Art Press and handbound in the Studio of Laura S. Young. No. 27 of 150 copies, hand coloured and signed by the artist.

Johnson, Denis. *The Man Among the Seals.* Iowa City: Stone Wall Press, 1969.

Printed on a Washington hand press by T.G. Miller, Ronald M. Stump and K.K. Merker. One of 260 copies.

Koller, James. *The Dogs & Other Dark Woods.* Writing 10. San Francisco: Four Seasons Foundation, 1966.

Of an edition of 1,000 copies printed by Graham Mackintosh, this is no. 13 of 26 copies specially bound and signed by the author.

Merrill, James. *Violent Pastoral* [Cambridge, Massachusetts] Adams House & Lowell House Printers, 1965.

No. 51 of 100 copies printed by hand. Signed by the author.

Oppenheimer, Joel. *A Treatise.* New York: Brownstone Press [1966]

No. 62 of 100 copies.

Patchen, Kenneth. *The Moment.* Alhambra, California: Henry Geiger, 1960.

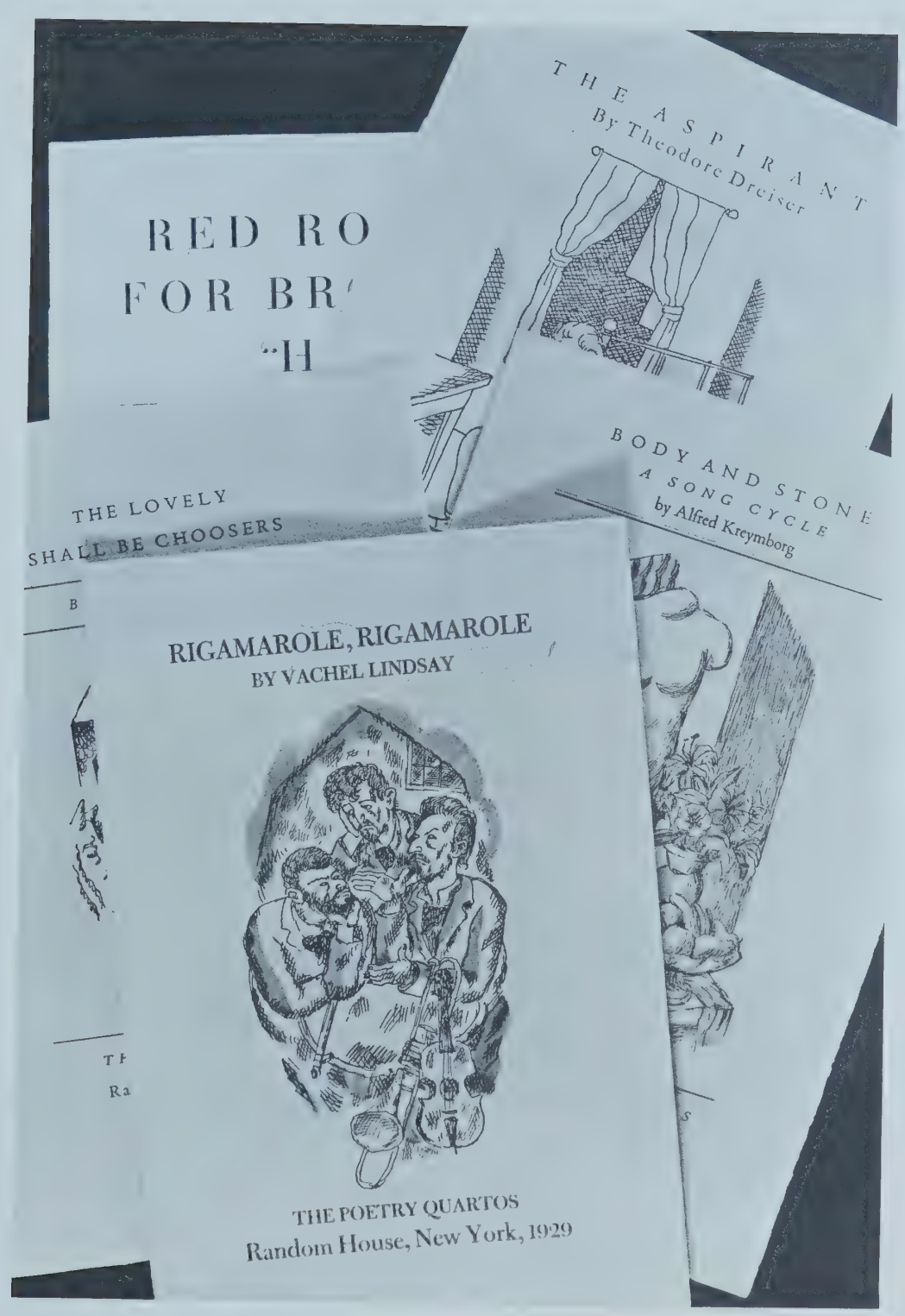
Silkscreened by Frank Bacher on special paper and signed by the author. One of 42 copies.

Plath, Sylvia. *Crystal Gazer and Other Poems.* London: Rainbow Press, 1971.

Designed by Juliet Standing. Printed at Daedalus Press, Stoke Ferry, Norfolk. Of an edition of 400 copies this is no. 324 of 300 copies bound in quarter buckram by Zaehnsdorf.

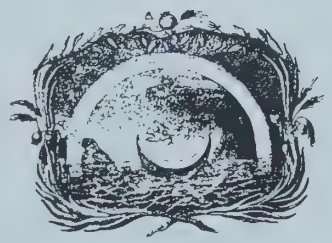
Plath, Sylvia. *Lyonesse.* London: Rainbow Press, 1971.

Printed by Will and Sebastian Carter at the Rampant Lions Press. Of an edition of 400 copies this is no. 213 of 300 copies bound in quarter leather by Davis and Hodges.



Five of the twelve *Poetry Quartos* designed by Paul Johnston.

CRYSTAL
GAZER
AND OTHER POEMS BY
SYLVIA
PLATH



LONDON
RAINBOW PRESS
1971

WHO IS SHE THAT LOOKETH
FORTH AS THE MORNING

Brother Antoninus

Capricorn Press 1972 Santa Barbara

Title-pages for two volumes of modern American poetry.

Plath, Sylvia. *Three Women, A Monologue for Three Voices.* Introductory note by Douglas Cleverdon. London: Turret, 1968.

Frontispiece and initial linocuts designed, engraved and printed by Stanislaw Gliwa. Printed at Oficyna Stanislawa Gliwy. No. 94 of 180 numbered copies.

The Poetry Quartos. New York: Random House, 1929.

Twelve brochures each containing a new poem by an American poet as follows: *Monologue for Mothers,* by Genevieve Taggard; *The Lovely Shall be Choosers,* by Robert Frost; *Rigamarole, Rigamarole,* by Vachel Lindsay; *The Prodigal Son,* by Edwin Arlington Robinson; *Adirondack Cycle,* by Louis Untermeyer; *Body and Stone,* by Alfred Kreymborg; *Red Roses for Bronze,* by H.D.; *Birthday Sonnet,* by Elinor Wylie; *The Aspirant,* by Theodore Dreiser; *Sagacity,* by William Rose Benet; *Prelude* by Conrad Aiken; *Roots,* by Witter Bynner.

One of 475 copies designed, printed and made by Paul Johnston.

[Snodgrass, W.D.] *Remains,* Poems by S.S. Gardons. Mount Horeb, Wisconsin: Perishable Press, 1970.

Palatino type set by Mary Hamady and printed on Shadwell paper. Bound by Douglas Cockerell & Son. No. 126 of 200 press-numbered copies.

Snyder, Gary. *Regarding Wave.* Iowa City: Windhover Press, 1969.

No. 194 of 200 copies. Signed by the author.

Snyder, Gary. *Sours of the Hills* [New York] Samuel Charters, 1969.

Portents 15. One of 300 copies.

Squires, Radcliffe. *Waiting in the Bone and Other Poems.* Fifteen relief etchings by Keith Achepohl. Omaha: Abattoir Editions, University of Nebraska at Omaha, 1973.

No. 245 of 260 copies.

Wilbur, Richard. *Seed Leaves, Homage to R.F.* Prints by Charles Wadsworth. Boston: David R. Godine [1974]

Signed by the author and artist. No. 90 of 160 copies designed and printed by Will Carter at the Rampant Lions Press.

RECENT ACQUISITIONS: REFERENCE BOOKS

Blake, William. *The Illuminated Blake*. Annotated by David V. Erdman. Garden City: Anchor Press/Doubleday, 1974.

Book Auction Records. Vol. 71. Ed. Gerald R. Dorman and Wendy Y. Heath. Folkestone: Dawsons, 1975.

Boswell, Jackson Campbell. *Milton's Library*. New York: Garland, 1975.

Canadian Publications Out of Print, 1967-1972. Ed. Stephen Johnson. Vancouver: Versatile, 1973.

Creative Canada; A Biographical Dictionary of Twentieth-Century Creative and Performing Artists. Comp. by Reference Division, McPherson Library, U. of Victoria. Toronto: U. of Toronto Press, 1971. 2 vols.

Erdman, David V. and John E. Grant, eds. *Blake's Visionary Forms Dramatic*. Princeton: Princeton U. Press, 1970.

Ford, Hugh. *Published in Paris, American and British Writers, Printers, and Publishers in Paris, 1920-1939*. Forward by Janet Flanner. New York: Macmillan, 1975.

Foxon, D.F. *English Verse 1701-1750, A Catalogue of Separately Printed Poems with Notes on Contemporary Collected Editions*. London: Cambridge U. Press, 1975. 2 vols.

Grolier Club, New York. *Catalogue of an Exhibition of Original and Early Editions of Italian Books*. New York: Grolier Club, 1904.

1 of 306 copies.

Higginson, Fred H. *A Bibliography of the Works of Robert Graves*. Hamden, Conn.: Archon, 1966.

Johnston, John H. *English Poetry of the First World War*. Princeton: Princeton U. Press, 1964.

Leverette, Clarke E. *Index to Little Magazines of Ontario 1971*. London, Ont.: Killaly Press, 1972.

No. 26 of 100 copies.

Literary and Historical Society of Quebec. *Catalogue of Books in the Library of....* Quebec: "Morning Chronicle" Office, 1873.

McNutt, Dan J. *The Eighteenth-Century Gothic Novel: An Annotated Bibliography of Criticism and Selected Texts*. Foreword by Devendra Varma

and Maurice Lévy. New York: Garland, 1975.

Martin, Charles Trice, comp. *The Record Interpreter; A Collection of Abbreviations, Latin Words and Names Used in English Historical Manuscripts and Records*. 1910; rpt. Hildesheim: Olms, 1969.

Miller, Liam. *The Dun Emer Press, Later the Cuala Press*. Preface by Michael B. Yeats. Dublin: Dolmen Press, 1973.

Nicoll, Allardyce. *A History of English Drama, 1660-1900*. Vol. V: *Late Nineteenth Century Drama, 1850-1900*. Cambridge: Cambridge U. Press, 1967.

The Oxford Companion to the Theatre. Ed. Phyllis Hartnoll. 3rd ed. London: Oxford U. Press, 1967.

Peel, Bruce Braden. *A Bibliography of the Prairie Provinces to 1953 with Biographical Index*. 2nd ed. Toronto: U. of Toronto Press, 1973.

Pforzheimer Library, Carl E. *English Literature 1475-1700, A Catalogue of Books and Manuscripts* [Compiled by E.V. Unger and W.A. Jackson] New York: Privately Printed, 1940. 3 vols.

No. 44 of 150 copies printed at the Morrill Press.

Silkin, Jon. *Out of Battle; The Poetry of the Great War*. London: Oxford U. Press, 1972.

Thomas, Alan G. *Great Books and Book Collectors*. London: Weidenfield and Nicholson, 1975.

Tooley, R.V. *English Books with Coloured Plates, 1790 to 1860*. 1954; rpt. Folkestone: Dawsons, 1973.

Watson, George, ed. *The New Cambridge Bibliography of English Literature*. Vol. I: *600-1600*. Cambridge: Cambridge U. Press, 1974.

RECENT ACQUISITIONS: FIVE EIGHTEENTH-CENTURY FRENCH DRAMATISTS

Champmeslé, Charles. *Les Oeuvres de Monsieur de Champmeslé*. Paris: La Compagnie des Libraires Associés, 1742.

This work, two volumes in one, comprises eight plays: *Délie*, a pastoral comedy; *Le Parisien*, a comedy; *Les Fragmens de Molière*, a comedy; *Je vous prens sans verd*, a comedy; *Les Grizettes, ou Crispin Chevalier*, a comedy; *La Rue Saint Denis*, a comedy; *L'Heure du Berger*, a pastoral comedy and *La Coupe enchantée*, a comedy.

In the preface to the king, Champmeslé mentions that he is presenting only shepherds as he had not found any great men in antiquity worthy of representation and thus declares himself a "modern" in the Quarrel of the Ancients and Moderns.

Comédies-vaudevilles such as these are considered typical of the forerunners of comic opera. These comedies offer simple and tuneful music interspersed with dialogue, and a sentimental theme at the level of ordinary understanding, expounded by ordinary people with whom each member of the audience could identify. In *Je vous prens sans verd* the bourgeois husband has been finally persuaded that his wife still loves him and love within the confines of marriage is praised. In the last scene a flower nymph sings:

> Fuyez l'embarras des Amours,
> Suivez les folles amourettes,
> Les jeux, les plaisirs, les beaux jours,
> Ne sont que parmi les fleurettes:
> Pour folâtrer avec les ris,
> Et des noirs chagrins se défendre?
> Jeunes coeurs songez à prendre,
> Et jamais à n'être pris.
>
> (p. 342)

Favart, Charles Simon. *Les Amants inquiets, parodie de Thetis et Pelée.* 2nd ed. Paris: Prault, 1751.

Charles Simon Favart (1710-1792) was the most prolific writer of *opéra-comique* for a half-century as well as being the director of the Théâtre de l'Opéra-Comique. He was a true entertainer rather than a painter, artist or moralist and his plays appealed to the public because they did not force the audience to meditate or to reason. His plays were a distraction only and did not expect too much intelligence or memory from the audience.

This play is set in the country, a favourite setting of the age, and the main characters are pure and simple people who live close to nature. In this idyllic setting naiveté and truth are extolled. The following lines sung by Tonton, a peasant girl, in response to a proposal by a rich entrepreneur illustrate this point of view.

Je mérite peu cet honneur,
Vos soins savent me plaire;
Si vous me demandez mon coeur,
Oh, c'est une autre affaire,
Tous ces apprêts vous ont coûté
Et j'en suis bien reconnoissante;
Votre servante,
Monsieur, en vérité,
Vous avez bien de la bonté.

(v. p. 10-11)

Graffigny, Françoise Mme de. *Oeuvres de théâtre de Madame de Graffigny.* Paris: Duchesne, 1759.

The following plays are contained in this volume: *Cénie,* a drama in five acts in prose and *La Fille d'Aristide,* a comedy in five acts. They are bound with *Oeuvres posthumes de Madame de Graffigny* (Amsterdam: 1770) which includes *Ziman et Zenise* and *Phaza,* both one-act comedies in prose.

Françoise d'Issembourg d'Happoncourt, dame de Graffigny (1695-1758) is worthy of special mention. Inspired by Nivelle de la Chaussée's attempts at *comédie larmoyante,* she wrote an interesting play, *Cénie,* which Diderot praised as an early example of *drame,* and another, *La Fille d'Aristide,* which was a failure in the theatre. *Le drame* was a new form of bourgeois theatre half-way between tragedy and comedy; it included the *comédie*

larmoyante where sentimentality triumphed over laughter. *Cénie* implies a dramatic principle by being styled a tragedy, but written in prose, the latter thought to be more natural than verse. The term *drame* is technically applied in France to plays of the second half of the eighteenth century constructed according to the canons of taste enunciated by Diderot in his *Entretiens sur le fils naturel* (1757), which accompanied his play *Le Fils naturel*. He called the new genre first *comédie*, then *tragédie domestique et bourgeoise*, and finally *drame*. The following conversation between Cénie and her governess illustrate the tearful sentimentality prevalent at the time:

> *Orphise.*
> Qu'avez-vous, Cénie? Vous quittez
> votre pere, les yeux remplis de larmes!
> Auriez-vous eu le malheur de lui
> déplaire?
> *Cénie.*
> Non, ma bonne; jamais il ne m'a té-
> moigné tant de bontés. C'est sa tendresse
> qui m'afflige.
>
> (II.i.p. 29)

Le Brun, Antoine-Louis. *Théâtre lyrique avec une préface, où l'on traite du poeme de l'opéra et la réponse à une épître satyrique contre ce spectacle*. Paris: Ribou, 1712.

This work comprises seven plays: *Zoroaster*, a five-act tragedy; *Arion*, a five-act tragedy; *Melusine*, a five-act tragedy; *Sémélé*, a five-act tragedy; *Hipocrate amoureux*, a three-act pastoral comedy; *Fréderic*, a three-act tragedy and *Europe*, a five-act tragedy.

In his preface Le Brun defends his "théâtre lyrique" and his use of music in it. The preface is noteworthy in that it illustrates the questions of his day as to whether or not opera should contain narrative, the place of the *opéra-comique* and the *théâtre lyrique*. In his *Réponse*... he again justifies his mixing of music and tragedy on a classical theme. His preface and *Réponse*... could be called a report on the state of theatre at the time.

In his plays he uses the classical prologue and chorus as well as music and thus illustrates that music is suitable in tragedy as well as in pastorals.

Poinsinet, Antoine Alexandre Henri. *Chef-d'oeuvres lyriques de Poinsinet.* Paris: Belin, 1791.

This volume contains a *Vie de Poinsinet* and two plays by Poinsinet: *Théonis, ou le toucher,* an heroic pastoral and *Ernelinde,* a tragedy. Bound with these works are the *Chef-d'oeuvres dramatiques de Boindin: Vie de Boindin* followed by his two plays, *Le Port de mer,* a comedy in one act in prose and *Les trois Gascons,* a comedy in one act in prose.

In 1765 Poinsinet had produced his most successful play, *Tom Jones. Théonis, ou le toucher* was first put on in 1767 in Paris and enjoyed a great success. This pastoral was truly lyrical as every line was sung and the music was fitted to the subject. Poinsinet combined music and words well and his gay, entertaining, light *opéras-comiques* became a popular form of entertainment. *Théonis* is set in the countryside and the characters are shepherds, shepherdesses and nymphs. Love appears in person and provides Dorilas with the means of obtaining the love of Théonis:

> Prends ce carquois. S'il faut que ta Bergere
> Porte la main sur un seul de mes traits,
> Tu charmeras son coeur severe,
> Et le moment de sa colere
> Sera celui de mes bienfaits.
>
> (vi. p. 9)

P. DE HAAS

Rovani, Giuseppe. *Cento anni libri XX.* Milano: a spese dell'autore, 1859 [-1864] 5 vols.

Of this first complete printing of the *Cento anni* volumes I-III were published in 1859 by the author, and volumes IV-V in 1864 by the publisher Daelli. An incomplete version had been issued 1857-58 in the *Gazzetta ufficiale di Milano,* a journal of which Rovani was on the editorial staff, and the definitive edition was published 1868-69. Of this latter version the library has a copy of the 1960 issue, edited by B. Gutierrez, in the series "Biblioteca universale Rizzoli."

The plethora of factual and anecdotal detail in Rovani's most memorable work of historical fiction--a pioneer in the genre of the cyclical novel--based on recent events (1750-1849) mainly in Milan but also in Rome and Paris, might be held to reflect its author's humble avocation in the Biblioteca de Brera. (1) On the other hand, Guido Baldi, *Dizionario critico della letteratura italiana* (1973), III, 256, (2) rather sees in the technique of Rovani's novelistic work a kinship with the humorous narrator tradition of the eighteenth and early nineteenth century English novel. For a time the *Cento anni* was compared favourably with Nievo's *Confessioni di un italiano* (1867), and it is, if only for reason of its influence on other, more gifted writers, of considerable importance in the history of European literature.

JOHN KEITH WIKELEY

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(1) Rovani took unpaid leave, as it were, from bibliothecal service to fight in the war of 1848 against his Austrian imperial employers, who nevertheless later gave him back his old position. This reinstatement rendered him somewhat unpopular with other patriots, particularly with those of the words-speak-louder-than-deeds tribe.

(2) See further the same scholar's book *Giuseppe Rovani e il problema del romanzo nell'Ottocento,* Saggi di Lettere italiana, 11 (Firenze: Olschki, 1967).

J B Garand del
L. J. Cathelin Sculp 1765
Françoise, Née Comtesse
d'Issembourg, Veuve de Mr
Huguet de Grafigny,
Chambellan de Léopold
Duc de Lorraine,
Née à Nancy le 13. Fevrier 1695.
Décédée à Paris le 12. Décembre 1758.

ŒUVRES
DE THÉATRE
DE MADAME
DE GRAFIGNY.

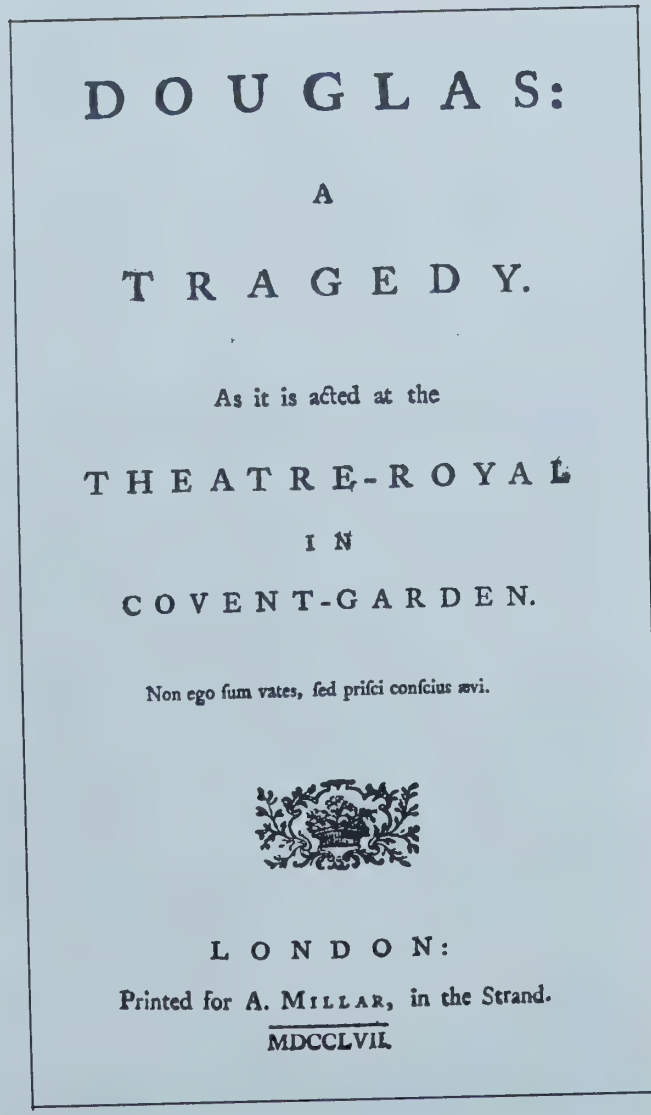
A PARIS,

Chez la Veuve DUCHESNE, Libraire, rue S. Jacques,
au-dessous de la Fontaine S. Benoît,
au Temple du Goût.

M. DCC. LXVI.

Avec Approbation & Privilège du Roi.

Frontispiece and title-page to a volume of French drama.



DOUGLAS:

A

TRAGEDY.

As it is acted at the

THEATRE-ROYAL

IN

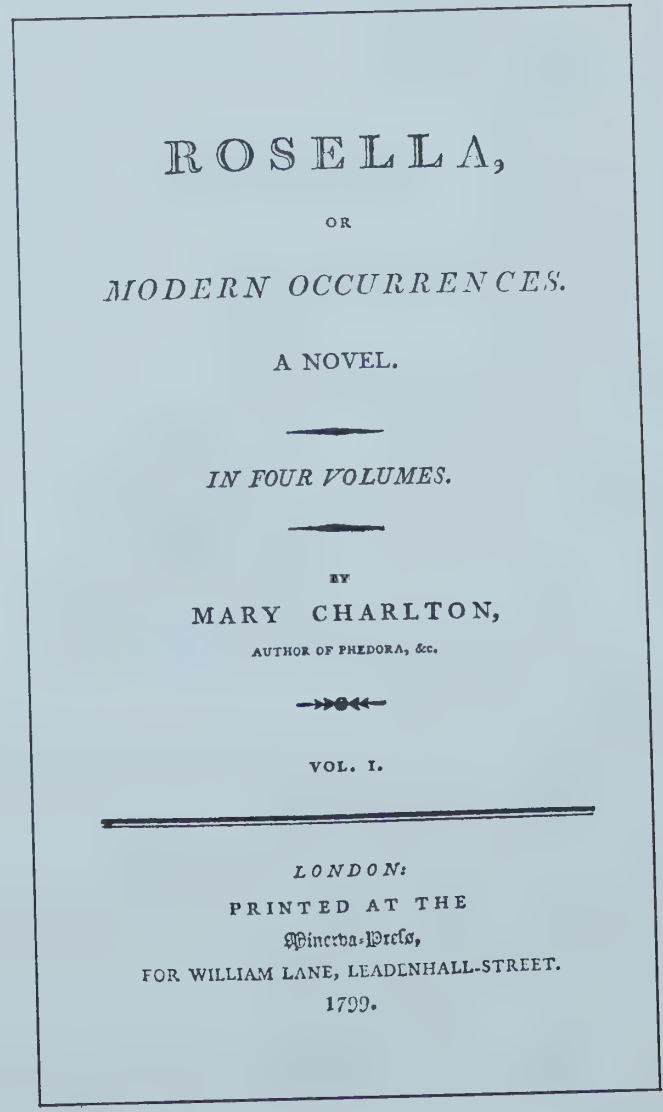
COVENT-GARDEN.

Non ego sum vates, sed prisci conscius ævi.

LONDON:

Printed for A. MILLAR, in the Strand.

MDCCLVII.



ROSELLA,

OR

MODERN OCCURRENCES.

A NOVEL.

IN FOUR VOLUMES.

BY

MARY CHARLTON,

AUTHOR OF PHEDORA, &c.

VOL. I.

LONDON:

PRINTED AT THE

Minerva-Press,

FOR WILLIAM LANE, LEADENHALL-STREET.

1799.

Title-pages for two works described in the Jane Austen Exhibition.

JANE AUSTEN AND HER CONTEMPORARIES:

NOTES FOR AN EXHIBITION

On October 3 and 4, 1975, the Department of English at the University of Alberta sponsored a bicentennial conference on Jane Austen. The papers delivered will be published shortly as *Jane Austen's Achievement*, edited by Juliet McMaster (London: Macmillan, 1976). As its contribution to the conference Special Collections mounted an exhibition of eighteenth- and nineteenth-century English books from its extensive holdings. In addition to displaying the four first editions by Austen held by the University of Alberta Library, emphasis was placed on works known to have been read by her as well as novels written by her contemporaries.

[Austen, Jane] *Pride and Prejudice: A Novel.* London, for T. Egerton, 1813. 3 vols.

Originally entitled *First Impressions* and probably written in epistolary form, Jane Austen's most beloved novel was first written in 1796-97 and heavily revised between 1809-1812. It was sold to Thomas Egerton (publisher of *Sense and Sensibility*) for £110, and appeared January 29, 1813 at 18*s.* in an edition of 1,500 copies. The first edition was sold out by July and a second was published in November together with a second edition of *Sense and Sensibility*.

[Austen, Jane] *Mansfield Park: A Novel.* London, for T. Egerton, 1814. 3 vols.

According to the author's memorandum, *Mansfield Park* was begun "somewhere about Feb^{ry} 1811. Finished soon after June 1813." It was published by Thomas Egerton, who had published *Sense and Sensibility* and *Pride and Prejudice*. It appeared in May, 1814 at 18*s.*, and the first edition of 1,500 copies was sold out by November.

Burney's *The Wanderer* and Edgeworth's *Patronage* were also published that season and being long-awaited works by long-established authors overshadowed *Mansfield Park* for critical attention. As well Scott's *Waverley* had appeared but a few months previously and the public was buying it enthusiastically.

[Austen, Jane] *Emma: A Novel.* London, for John Murray, 1816. 3 vols.

Written between January 1814 and March 1815, this was the last of Jane Austen's novels to be readied by her for publication. She offered it to John Murray, whose reader William Gifford (editor of the *Quarterly Review*) recommended it. Having been told by the Prince Regent's librarian that she had permission to dedicate a work to that august personage, she dutifully did so.

In spite of printers' delays the book was published December, 1815, although the title-page is dated 1816.

[Austen, Jane] *Northanger Abbey: and Persuasion.* London, John Murray, 1818. 4 vols.

Northanger Abbey was begun in 1798 and completed in 1803. Originally entitled *Susan,* it was sold to the publisher Richard Crosby in the spring of 1803. Although he did not publish it Crosby may not have regretted its purchase; he was more interested in selling Gothic thrillers than in allowing a burlesque of them to appear. In 1809 Jane inquired whether her ms. had been lost and was informed she could have it back for the same sum as his firm had paid for it. However it wasn't redeemed until 1816, after the publication of *Emma.*

Persuasion was begun August 1815 and completed August 6, 1816. Published with *Northanger Abbey* after her death, it is uncertain whether or not she would have made further revisions. It is almost certain that Henry Austen made some changes in proof-reading, while the publishers or printers made further changes.

[Burney, Frances] *Camilla; or, A Picture of Youth.* London, for T. Payne; and T. Cadell and W. Davies, 1796. 5 vols.

Jane Austen was a great admirer of Fanny Burney (later Madame d'Arblay) and alludes to *Camilla* several times in *Northanger Abbey.* She was one of the original subscribers to *Camilla.*

[Burney, Frances] *The Wanderer; or, Female Difficulties.* London, for Longman, Hurst, Rees, Orme, and Brown, 1814. 5 vols.

The last of Fanny Burney's novels, *The Wanderer* was feverishly anticipated, and sold nearly 4,000 copies in six months. Byron, in attempting to procure an advance copy for a friend who was ill, remarked "I would almost fall sick myself to get at Madame d'Arblay's writings." Its style, and subject-matter (the difficulties of a penniless and unprotected spinster earning her own living in England) proved a choke-pear however, and critics and public alike found it intolerable.

Charlton, Mary. *Rosella, or Modern Occurrences.* London, for William Lane, 1799. 4 vols.

_____. *The Pirate of Naples.* London, for William Lane, 1801. 3 vols.

An imitation of *The Female Quixote, Rosella* humorously depicts the vain search of a mother and daughter for the picturesque, the terrible, and the sublime.

The Pirate of Naples is another of the twelve novels Charlton had published by Minerva Press. As well as these two works Special Collections owns copies of *The Wife and the Mistress* (1802) and *The Homicide* (1805).

Crabbe, George. *The Borough: A Poem, in Twenty-four Letters.* London, for J. Hatchard, 1810.

Crabbe's narrative powers were first given full scope in this volume and the *Tales* (1812), both sketches of rustic life conveyed in flat, rapid, inelegant couplets. He drew upon his experiences as a village priest to convey a 'real picture of the Poor.'

Jane Austen was an admirer of Crabbe and alludes to *Tales* in *Mansfield Park.* It is probably from his preface to the present volume (wherein he compares an author's feelings toward his books to a father's for his children), that she deduces he was married, as mentioned in her letter of Oct. 21, 1813.

Edgeworth, Maria. *Patronage.* London, for J. Johnson, 1814. 4 vols.

Patronage was begun in 1787 as Edgeworth's first novel. It was resumed in 1809 as *The Freeman Family.* Written to an "original design" by her father it evidences his heavy moral hand throughout, illustrating at great length the evils of patronage and subservience compared with responsibility for one's own character and career. It was her best seller, and she received £2100 for the copyright, more than for any other novel.

Genlis [Stéphanie Félicité] Comtesse de. *Adelheid und Theodor.* Gera, Christoph Friedrich Bekmann, 1783-4. 3 vols.

A German translation of a work which Emma Woodhouse mentions. In Jane Austen's letters the "indelicacies" of Mme. de Genlis' *Alphonsine* are chastised.

Governess to the children of the Duc d'Orleans, and mistress to the Duc de Chartres, this countess [1746-1830] had extraordinary fame in her lifetime. She wrote nearly one hundred books, mostly historical romances and 'improving' educational works, which were widely influential. Sarah Green's *Romance Readers and Romance Writers* (1810) pilloried her as a pernicious influence on the young.

Gilpin, William. *Three Essays: On Picturesque Beauty; On Picturesque Travel; and On Sketching Landscape....* London, for R. Blamire, 1792.

Henry Austen's "Biographical Notice" to *Northanger Abbey* and *Persuasion* (1818) mentions: "At an early age she was enamored of Gilpin on the Picturesque." His writings have been described as "truthful and warm, but free from false vague enthusiasms"--qualities likely to appeal to Jane Austen.

Goldsmith [Oliver] *The History of England, From the Earliest Times to the Death of George II.* London, for T. Davies; Becket and De Hondt; and T. Cadell, 1771. 4 vols.

Probably the schoolroom history at Steventon, this is one of the relatively few books Jane Austen is known to have owned. Her copy was extensively annotated. Jane's early work "The History of England", which reveals her as "a partial, prejudiced, & ignorant historian", is a comic version of such serious works.

[Graves, Richard] *Columella; or, The Distressed Anchoret. A Colloquial Tale.* London, for J. Dodsley, 1779. 2 vols.

Although *The Spiritual Quixote* (1772) has become Graves' best-known novel it is to *Columella* that Austen alludes in Chapter XIX of *Sense and Sensibility*. *Columella* is written in praise of an active life as superior to that of a small country gentleman's. It is based in great part on William Shenstone's career. Graves, a close friend, felt Shenstone's retirement to the country wrong since it robbed society of its due. Mackenzie in *The Man of Feeling* (1771) also depicted Shenstone, but asked his readers to pity a hero so intense and delicate that his feelings devitalize his will.

MANSFIELD PARK:

A NOVEL.

IN THREE VOLUMES.

BY THE

AUTHOR OF "SENSE AND SENSIBILITY,"

AND "PRIDE AND PREJUDICE."

VOL. I.

London:

PRINTED FOR T. EGERTON,

MILITARY LIBRARY, WHITEHALL.

1814.

x SUBSCRIBERS.

Mr. Andrews, Worceſter, 4 ſets
J. J. Angerſtein
Mrs. Angerſtein
Miſs Angerſtein
George Anguiſh, Prebendary of Norwich
Mrs. Anſon
Robert Arbuthnot, Eſq. Secretary to the Board of Truſtees, Scotland
Miſs E. Arbuthnot
George Auſt, Eſq.
Miſs J. Auſten, Steventon
Mrs. Ayton

B

His Grace the Duke of Beaufort, K. G.
Her Grace the Ducheſs of Beaufort
Her Grace the Ducheſs Dowager of Beaufort
Her Grace the Ducheſs of Buccleugh
The Marquis of Blandford
Counteſs Dowager Bathurſt
Earl of Beverley
Counteſs of Beverley
Counteſs of Beſborough, 2 ſets
Counteſs of Bellamont
Viſcounteſs Bandon
Rt. Hon. Lady Bruce
Rt. Hon. Lady Bridget Bouverie
Hon. W. H. Bouverie
Hon. Mrs. Brudenel
Rt. Hon. Edmund Burke, 5 ſets

Hon.

Right: a page from the subscribers' list for Mrs. Burney's *Camilla* (1796) which includes Jane Austen's name.

FIRST IMPRESSIONS;

OR,

THE PORTRAIT.

A NOVEL.

IN FOUR VOLUMES.

BY

M. HOLFORD,

AUTHOR OF

SELIMA, GRESFORD VALE, POEMS, &c.

" What wonder, therefore, since th' endearing ties
" Of passion link the universal kind
" Of man so close; what wonder, if to search
" This common nature thro' the various change
" Of sex, and age, and fortune, and the frame
" Of each peculiar, draw the busy mind
" With unrefisted charms?"

AKENSIDE.

VOL. I.

LONDON:
PRINTED AT THE
Minerva-Press,
FOR WILLIAM LANE, LEADENHALL-STREET.
1801.

Frontispiece and title-page for a Minerva Press novel by Margaret Holford.

Hawkins, Laetitia-Matilda. *The Countess and Gertrude; or, Modes of Discipline.* London, for F.C. and J. Rivington, 1811. 4 vols.

A lumpish mixture of cautionary tale, catechism and conduct book, this novel is one of several which prefigures such central themes of *Mansfield Park* as indulgent parents, female education, moral conduct and proper courtship. (Two others are Hannah More's *Coelobs in Search of a Wife* and Mary Balfour Brunton's *Self-Control.*) Austen read Mrs. Hawkins' *Rosanne; or A Father's Labour Lost* (1814) and commented: "very good and clever, but tedious."

Holford [Margaret] *First Impressions; or, The Portrait.* London, for William Lane, 1801. 4 vols.

First Impressions was the original title for the novel by Jane Austen which became *Pride and Prejudice.* The title may have been discarded following the publication of this Minerva Press novel, and the second title could have been suggested by the closing pages of Burney's *Cecilia,* where the phrase "PRIDE and PREJUDICE" is used three times.

[Home, John] *Douglas; A Tragedy.* London, for A. Millar, 1757.

In *Mansfield Park* Tom Bertram, referring to famous dramatic set-pieces, mentions "To be or not to be" and "My name is Norval." The latter is a celebrated monologue from Home's tragedy.

Written by a Scots minister who was forced to resign his position because of his modest involvement in the theatre, *Douglas* was acclaimed the greatest play in English "since Shakespeare and Otway" by Hume, Gray and Sheridan. Johnson, however, declared there were not "ten good lines in the whole play."

It was first produced at Covent Garden in March, 1757.

[Lamb, Lady Caroline] *Glenarvon.* London, for Henry Colburn, 1816. 3 vols.

This celebrated *roman à clef* about Lady Caroline's affair with Byron casts the poet as title-figure. Published May 6, 1816 (six months after *Emma*) it became the sensation of upper and lower class reading circles, going through three editions in one month.

Originally offered to John Murray, who rejected it, *Glenarvon* was published by Henry Colburn, better known for light fiction and his astute knowledge of public taste.

Byron wrote Moore, regarding his likeness, "the picture can't be good; I did not sit long enough." Other persons caricatured in the work were Lady Holland and Samuel Rogers.

Lady Caroline's other novels are: *Graham Hamilton* (1822) and *Ada Reis; a Tale* (1823).

[Lathom, Francis] *The Midnight Bell, A German Story, Founded on Incidents in Real Life.* London, for H.D. Symonds, 1798. 3 vols.

One of the 'horrid novels' enthusiastically recommended in *Northanger Abbey*. Lathom [1777-1832] said to have been the illegitimate son of a peer, wrote some twenty novels, eight of which were published by Minerva Press. He was also the author of many comedies which may explain his skill for dialogue.

Lennox, Charlotte. *The Female Quixote; or, The Adventures of Arabella.* London, for F.C. and J. Rivington, 1810. 2 vols.

First published 1752.

This edition forms volumes 24-25 of Mrs. Barbauld's British Novelists series which was acquired by Special Collections in 1971. Running to fifty volumes, with introductions by Mrs. Barbauld, it comprises one of the first serious attempts to evaluate the English novel in all its breadth. Inclusions range from classics by De Foe and Fielding to less-known works by Elizabeth Inchbald, Frances Brooke, Robert Bage and John Moore.

Often described as the first anti-romance, this satire depicts a young girl ill-equipped for life from having read too many romances of Mme. de Scudéry. Mrs. Barbauld in her introduction calls it "agreeable and ingenious", but points out that Lennox' style, while easy, "does not rise to the elegance attained by many more modern female writers."

Jane Austen in a letter (Jan. 7, 1807) mentions that she is re-reading it, and "I find the work quite equal to what I remembered it."

[Lewis, Matthew Gregory] *The Monk: A Romance.* London, for J. Bell, 1796. 3 vols.

The most notorious of Gothic novels. Admired by John Thorpe, in *Northanger Abbey,* who exclaims: "Novels are all so full of nonsense and stuff; there has not been a tolerably decent one come out since Tom Jones, except The Monk...."

[Radcliffe, Ann] *A Sicilian Romance.* London, for T. Hookham, 1790. 2 vols.

The heroines of *Northanger Abbey* are great admirers of Radcliffe's works. This, her second novel, is apprentice work compared to *The Mysteries of Udolpho* (1794) and *The Italian* (1797), but the landscape and sensibility that were to make her famous are here, as well as the influence of such

French *romancières* as Mme. de Genlis.

[Richardson, Samuel] *The History of Sir Charles Grandison.* London, for S. Richardson, 1754. 7 vols.

Richardson's last novel.

Henry Austen's "Bibliographical Notice" to *Northanger Abbey* and *Persuasion* states that "Richardson's power of creating, and preserving the consistency of his characters, as particularly exemplified in 'Sir Charles Grandison', gratified the natural discrimination of [Jane Austen's] mind, whilst her taste secured her from the errors of his prolix style and tedious narrative."

Roche, Regina Maria. *The Children of the Abbey, A Tale.* 2nd ed. London, for William Lane, 1797. 4 vols.

The first edition appeared in 1796.

An astonishingly popular novel which was continually reprinted throughout the nineteenth century. The heroine, Amanda, is persecuted in the usual style of the popular love-intrigue, but after three volumes of misery, is married to an elegant lord.

The work is mentioned in Chapter IV of *Emma* as the kind of book Mr. Martin does not read.

[Scott, Sir Walter] *Waverley; or, 'Tis Sixty Years Since.* Edinburgh, for Archibald Constable; and Longman, Hurst, Rees, Orme, and Brown in London, 1814. 3 vols.

On the appearance of Scott's first novel Jane Austen stood firm: "Walter Scott has no business to write novels, especially good ones", she wrote in a letter (Sept. 28, 1814). "--It is not fair. --He has Fame and Profit enough as a Poet, and should not be taking the bread out of other people's mouths. --I do not like him, & do not mean to like Waverley if I can help it--but fear I must."

Edward Waverley is like Catherine Morland in *Northanger Abbey,* in suffering from a surfeit of romantic reading. But instead of confronting the real, civilized world he is irresistably led into a world of high romance.

Shakespeare, William. *The Plays . . . in Eight Volumes . . . To which is added Notes by Sam. Johnson.* London, for J. and R. Tonson et. al., 1765. 8 vols.

Henry Crawford, in *Mansfield Park,* exclaims that Shakespeare is "part of an Englishman's constitution", and eleven different plays are alluded

to in Austen's works. *Hamlet*, for example, is quoted in *Sense and Sensibility* and *Mansfield Park*.

Samuel Johnson, according to Henry Austen, was her favorite moral writer in prose. *Rasselas*, *The Idler* and *The Rambler* are just a few of Johnson's works alluded to in Jane Austen's novels. As well, Johnsonian cadences can be heard at the beginning and ending of *Sense and Sensibility* and *Persuasion*.

Smith, Charlotte. *Emmeline, The Orphan of the Castle*. London, for T. Cadell, 1788. 4 vols.

_____. *Emmeline, ou L'Orpheline du Chateau*. Traduit de l'Anglais. Londres, for Letellier, and Desenne, Paris, 1788. 4 vols.

Mentioned in *Volume the Second* and *Volume the Third* of Jane Austen, this was Smith's first novel, and praised by Sir Egerton Brydges and Sir Walter Scott, though Anna Seward found it a servile imitation of Burney's *Cecilia*. So successful was *Emmeline* that the author's publisher, Cadell, supplemented the sum originally paid her.

Mary Lascelles has suggested Catherine Morland in *Northanger Abbey* to be a deliberate inversion of Emmeline.

Smith, Charlotte. *Marchmont: A Novel*. London, for Sampson Low, 1796. 4 vols.

Miss Stanley, in Austen's early "Catharine or the Bower", declares Charlotte Smith's novels to be "the sweetest things in the world."

Although *Emmeline* and *Celestina* were pronounced by Mrs. Barbauld the most finished of Smith's works, *The Old Manor House* was her most popular. But she wrote many others as well, and literary historians who try to 'place' her as a Gothic novelist do so only by ignoring three-quarters of her work. In *Marchmont*, for example, she held up the inequities of English law to abusive ridicule.

Notes have been drawn from the following works:

Baker, Ernest A. *The History of the English Novel*. 1929; rpt. New York: Barnes and Noble, 1961. vols. 5-6

Chapman, R.W. *Jane Austen: Facts and Problems*. Oxford: Clarendon Press, 1948.

FRONTISPIECE

THE

PIRATE OF NAPLES.

A NOVEL.

IN THREE VOLUMES.

BY

MARY CHARLTON,

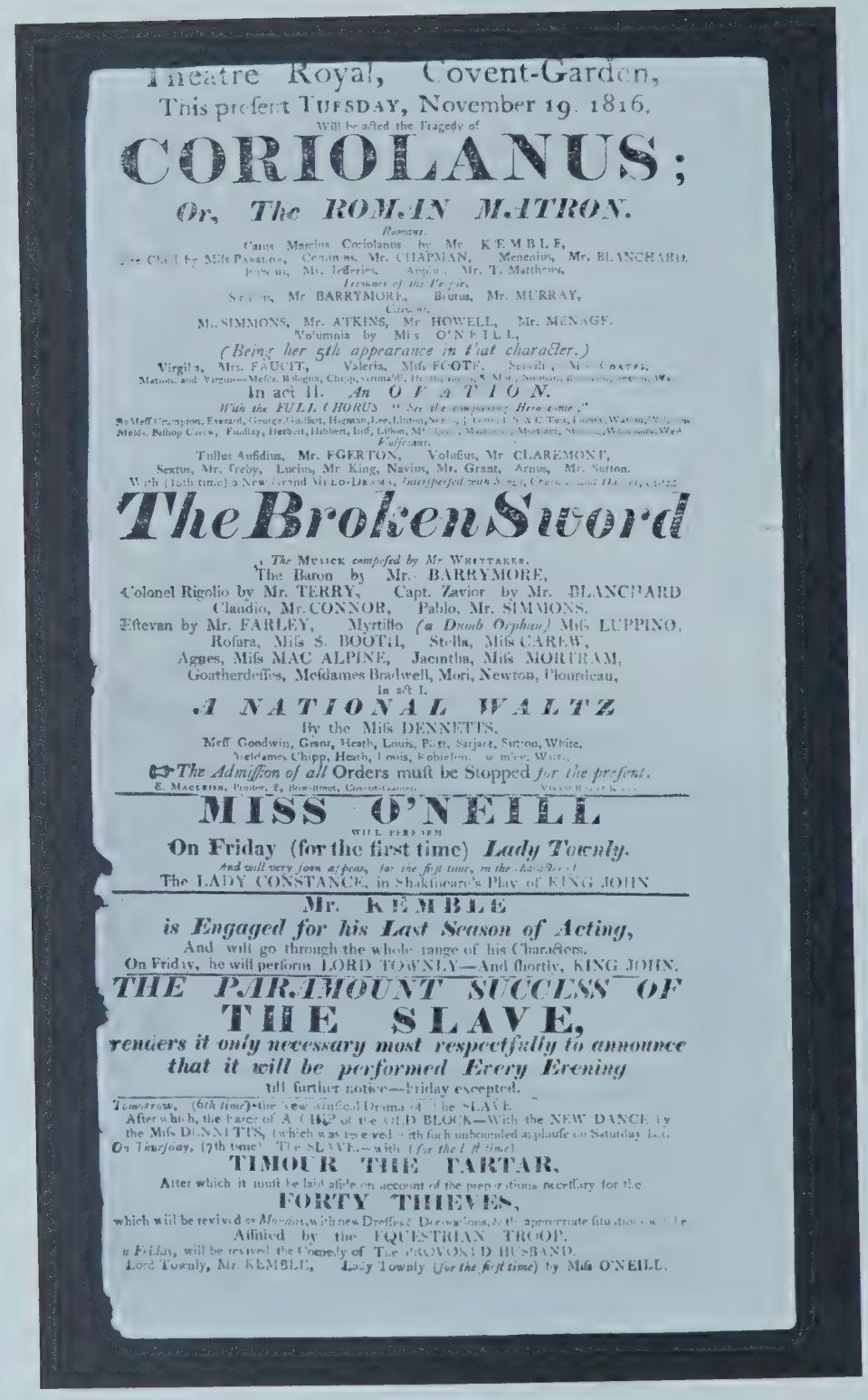
AUTHOR OF

ROSELLA, ANDRONICA, PHEDORA, &c.

" —— Peccare docentes
" Fallax hiſtorias monet."

VOL. I.

LONDON:
PRINTED AT THE
Minerva-Preſs,
FOR WILLIAM LANE, LEADENHALL-STREET.
1801.



Theatre Royal, Covent-Garden,

This present TUESDAY, November 19. 1816.

Will be acted the Tragedy of

CORIOLANUS;

Or, The ROMAN MATRON.

Romans.

Caius Marcius Coriolanus by Mr. KEMBLE,
Cominius, Mr. CHAPMAN, Menenius, Mr. BLANCHARD,
Sicinius, Mr. BARRYMORE, Brutus, Mr. MURRAY,
Citizens.
Mr. SIMMONS, Mr. ATKINS, Mr. HOWELL, Mr. MENAGE.
Volumnia by Miss O'NEILL,
(Being her 5th appearance in that character.)
Virgilia, Mrs. FAUCIT, Valeria, Miss FOOTE,

In act II. *An OVATION.*

With the FULL CHORUS "See the conquering Hero come."

Tullus Aufidius, Mr. EGERTON, Volusius, Mr CLAREMONT,
Sextus, Mr. Treby, Lucius, Mr King, Navius, Mr. Grant, Arnus, Mr. Surton.

The Broken Sword

The MUSICK *composed by Mr* WHITTAKER.

The Baron by Mr. BARRYMORE,
Colonel Rigolio by Mr. TERRY, Capt. Zavior by Mr. BLANCHARD
Claudio, Mr. CONNOR, Pablo, Mr. SIMMONS.
Estevan by Mr. FARLEY, Myrtillo *(a Dumb Orphan)* Miss LUPPINO,
Rosara, Miss S. BOOTH, Stella, Miss CAREW,
Agnes, Miss MAC ALPINE, Jacintha, Miss MORTRAM,
Goatherdesses, Mesdames Bradwell, Mori, Newton, Flourieau,

In act I.

A NATIONAL WALTZ

By the Miss DENNETTS,

Mess Goodwin, Grant, Heath, Louis, Platt, Serjant, Sutton, White,
Mesdames Chipp, Heath, Louis, Robieson, Winter, Watts.

☞*The Admission of all* Orders must be Stopped *for the present.*

E. MACKLIN, Printer, 2, Bow-Street, Covent-Garden.

MISS O'NEILL

WILL PERFORM

On Friday (for the first time) *Lady Townly.*

And will very soon appear, for the first time, in the character of

The LADY CONSTANCE, in Shakspeare's Play of KING JOHN

Mr. KEMBLE

is Engaged for his Last Season of Acting,

And will go through the whole range of his Characters.

On Friday, he will perform LORD TOWNLY—And shortly, KING JOHN.

THE PARAMOUNT SUCCESS OF

THE SLAVE,

renders it only necessary most respectfully to announce that it will be performed Every Evening

till further notice—Friday excepted.

Tomorrow, (6th time)-the New Musical Drama of The SLAVE.

After which, the Farce of A CHIP of the OLD BLOCK—With the NEW DANCE by the Miss DENNETTS, (which was received with such unbounded applause on Saturday last.

On Thursday, (7th time) The SLAVE.—with *(for the 1st time)*

TIMOUR THE TARTAR.

After which it must be laid aside on account of the preparations necessary for the

FORTY THIEVES,

which will be revived on *Monday*, with new Dresses & Decorations, & the appropriate situations will be Affisted by the EQUESTRIAN TROOP.

On *Friday*, will be revived the Comedy of The PROVOKED HUSBAND.

Lord Townly, Mr. KEMBLE, Lady Townly *(for the first time)* by Miss O'NEILL.

Playbill for Theatre Royal, Covent-Garden, November 19, 1816.

Chapman, R.W., ed. *Jane Austen's Letters to Her Sister Cassandra and Others*. 2nd ed. rpt; London: Oxford U. Press [1964]

Colby, Robert A. *Fiction with a Purpose, Major and Minor Nineteenth-Century Novels*. Bloomington: Indiana U. Press, 1967.

Laski, Marghanita. *Jane Austen and Her World*. London: Thames and Hudson, 1969.

Pinion, F.B. *A Jane Austen Companion*. London: Macmillan, 1973.

Southam, B.C. *Jane Austen's Literary Manuscripts* [London] Oxford U. Press, 1964.

MATTHEW GREGORY LEWIS: 1775-1975

NOTES FOR AN EXHIBITION

COMMEMORATING HIS TWO HUNDREDTH BIRTHDAY

Matthew Gregory Lewis was born July 9, 1775. His father was Deputy-Secretary of War for England as well as the owner of two large plantations in Jamaica. Matthew early displayed his mother's love for the theatre and determined to be an author. He was educated at Westminster School and Christ Church, Oxford. By the age of sixteen he was translating French plays and writing original (though imitative) works. In 1792, when seventeen, he was sent to Weimar to learn German for a diplomatic career. He soon mastered the language sufficiently to translate portions of Wieland's *Oberon*. He met Goethe during these six months and spent much of the time in society and at the theatre. His experiences there may be said to have determined one of his chief roles in literary history, that of purveyor of German materials to the English Romantic movement.

Assenting to his father's wish that he enter the diplomatic service he served as attache to the British embassy at the Hague in 1794, and during these months completed, at the age of nineteen, his most celebrated work, *The Monk*. He also wrote several plays which, however, remained unperformed until his name was well-known. Returning to England he became a member of Parliament in 1796. That same year *The Monk* was published, soon followed by *The Castle Spectre*, a tremendously successful Gothic spectacle. These two events made Matthew (now known as "Monk" Lewis) the most talked-of literary figure of the day. For over a decade he pursued a lively literary career writing and translating plays and ballads, and editing anthologies of Gothic tales.

In 1812, just as fashionable society and Lewis were wearying of each other, his father died and Matthew became the head of his family, concerned with property and financial affairs. Of particular interest to him was the plight of five hundred slaves on his Jamaican plantations. In 1815 he determined to visit his properties at first hand and while there instigated many reforms. Following a lengthy Continental tour, where his oft-described

visit to Byron and Shelley at Geneva took place (1816), he returned to Jamaica. During his two Jamaican visits he kept a diary which was posthumously published in 1834 under the title *Journal of a West India Proprietor*. At the end of his second stay he contracted yellow fever and died on board ship while returning to England, May 14, 1818, at the age of forty-two.

Lewis is important in the history of the Gothic novel and pre-eminent in Gothic drama. Standing between two centuries he was most instrumental in passing the Gothic tradition over to the Romantics. As well, because of his familiarity with German and French dramas his own plays represent better than any others a composite of the traditional, native materials and the foreign, new ones of the time. In turn translations of his plays, and adaptations of *The Monk*, lent materials to continental writers for development in their countries. Thus scholars of English and Comparative Literature as well as students who enjoy "horrid novels" have shown renewed interest in Matthew "Monk" Lewis.

[Baron-Wilson, Margaret] *The Life and Correspondence of M.G. Lewis With Many Pieces Never Before Published.* London: Henry Colburn, 1839.

This near-contemporary account of Lewis' life is the only source we have for many incidents in his career. Written anonymously by Margaret Baron-Wilson, a poet who also wrote accounts of the English stage, it was published twenty-one years after Lewis' death. It includes many letters and poems by Lewis, as well as the only surviving pages of his first attempt at a novel, *The Effusions of Sensibility*. Written in 1791 when the sixteen-year-old author was on summer vacation in Paris, *Effusions* is a burlesque in epistolary form on the cult of sensibility.

[Lewis, Matthew Gregory] *The Monk: A Romance*. London: for J. Bell, 1796.

The most notorious and influential of all Gothic terror novels, *The Monk* was published in March, 1796, and quickly became a subject of widespread controversy. Its first reviews were favorable but later ones, particularly Coleridge's in the *Critical Review*, denounced it on literary and moral grounds. The reading public, told that the book was horrible, blasphemous and lewd, rushed to put their morality to the test. By 1800 five London and two Dublin editions as well as many pirated editions and abridgements were on the market. Diaries and letters of the day teem with references to it.

The novel's theme is the progress of moral corruption in the monk Ambrosio through the wanton Matilda who, disguised as a boy, becomes his novice and undoes him. Its eroticism and early ill repute have been to a large extent responsible for its sustained and widespread popularity. But aside from such considerations it remains more than a literary curiosity.

Lewis' instinct for dramatic presentation gives him a distinct advantage over his contemporary practitioners in Gothic fiction who often indulged in long descriptions of romantic vagueness. The novel is informed with a youthful boldness and confidence, the characters (though more apt to astonish then convince) are vividly drawn, and in its variety, intensity and horror *The Monk* is still a powerful book.

It was first printed anonymously in 1796, with the second and third editions bearing the name of the author and his newly acquired status: M.G. Lewis, Esq. M.P. But the identification of a Member of Parliament with such a work provoked a violent reaction, and author and publisher were compelled to withdraw the third edition and offer an expurgated one instead. In order to avoid discarding the whole edition, the publisher Joseph Bell removed the title-pages and in their place (only the third edition having come in for official disapproval) substituted a title-page purporting to be that of the first edition, without the author's name or edition statement. Thus was constructed one of the most puzzling bibliographical confusions recorded, and not until 1949 was most of it satisfactorily unraveled.

Special Collections has two copies both with the 1796 imprint. But while one is the true first edition, the second is of the purported first edition: author and edition statement are absent, but the date is of the third edition, 1797. When this was noted by Bell the final digit and period were erased, but the marks can still be observed. The text of this copy is not of the third, however, but a mixture: the first two volumes contain the second edition while the third volume is of the fourth edition.

_____. *The Monk*. Dublin: for P. Wogan, P. Byrne, W. Jones, and G. Folingsby, 1796.

The first Irish edition.

_____. *The Monk* [London? 1845?]

This one-volume pirated edition is an unexpurgated reprint of the first edition, embellished with twenty-four engravings. Although undated it resembles editions of popular novels printed in London around the middle of the nineteenth century.

[Byron, George Gordon] *English Bards, and Scotch Reviewers*. London: for James Cawthorn [1812]

Byron's first important long poem, originally to be called *British Bards*, was a satire on contemporary writers who, compared with Pope or Dryden, were but "little wits" or "knaves and fools." Before his poem was finished the *Edinburgh Review* aroused his ire and he included them among

POEMS.

BY M. G. LEWIS, ESQ.

Cur Ego laborem notus esse tam stulté,
Cum stare gratis cum silentio possim ?

MARTIAL.

London :

PRINTED BY D. N. SHURY, BERWICK STREET, SOHO,

AND SOLD BY

HATCHARD, 190, PICCADILLY.

1812.

CRAZY JANE.

Stay, fair Maid!—On every feature
  Why are marks of dread imprest?
Can a wretched helpless creature
  Raise such terrors in your breast?
Do my frantic looks alarm you?
  Trust me, Sweet, your fears are vain:
Not for kingdoms would I harm you;
  Shun not then poor Crazy Jane!

Dost thou weep to see my anguish?
  Mark me, and escape my woe!
When Men flatter, sigh, and languish,
  Think them false;—I found them so!
For I loved.....Oh! so sincerely
  None will ever love again!
Yet the Man I prized most dearly,
  Broke the heart of Crazy Jane.

Gladly that young heart received him,
  Which has never loved but one!
He seemed true, and I believed him;
  He was false, and I undone.
Since that hour, has reason never
  Held her empire in my brain:
Henry fled: with him for ever
  Fled the wits of Crazy Jane!

Now forlorn, and broken-hearted,
  Still with frenzied thoughts beset,
Near that spot where last we parted,
  Near that spot where first we met,
Thus I chaunt my love-lorn ditty,
  While I sadly pace the plain;
And each passer-by in pity
  Sighs—"God help thee, Crazy Jane!"—

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Lewis' poem "Crazy Jane", which caused a sensation in its day.

his targets. The poem, published March, 1809, was an immediate success and went through four editions.

One of his English victims was "wonder-working Lewis", whom he chastised for his spectre-ridden poems and dramas. Four years later, in 1812, Lewis and Byron met and after an awkward introduction became friends, often supping together.

[Lewis, Matthew Gregory, ed.] *Tales of Wonder*. London: for the author; and sold by J. Bell, 1801.

Published in 1801 this two-volume "hobgoblin repast" is a miscellany of ghost and witch ballads for which Lewis solicited "marvellous" contributions from all quarters. Lewis' love of spectral literature set him to translating German ballads as early as 1793, but it was in 1798 that he began systematically collecting traditional and original ballads for this compendium. Learning of Walter Scott's interest in writing ballads he asked for examples. Scott, then an unknown young barrister, was flattered by the interest shown by such a widely recognized figure. They became good friends, and many of the problems of producing this work can be followed through their letters. Of the sixty ballads included five were by Scott, eight by Robert Southey and nine by Lewis.

Lewis aimed at popular appeal in *Tales of Wonder* and did not attempt to present authentic versions of the old Scottish ballads. However he often tampered with them unnecessarily and this, combined with the inclusion of many well-known poems already accessible, led the book to be referred to as *Tales of Plunder*. Louis F. Peck, the modern Lewis scholar, suggests that the book's real trouble lies in the ill-advised choice of a unifying principle (the long train of ghosts and goblins) since no reader can shudder throughout two volumes.

One of Lewis' best poems is reprinted in this volume, having first appeared in *The Monk*. It is "Alonzo the Brave and Fair Imogine", and tells of a broken pledge and a dead lover's ghost. It maintains a unity of tone which Lewis seldom achieved, and is pre-eminent among Gothic ballads of the time: only after its appearance did such anonymous ballads begin to fill the pages of contemporary journals.

Tales of Terror; With an Introductory Dialogue. London: for J. Bell, 1801.

This anonymous work is frequently cited as one of Lewis' own. In fact it is one of several parodies of *Tales of Wonder* written at that time. Of the twenty ballads contained here two are dedicated to M.G. Lewis, and one ("The Mud King") is not only a satire on Lewis' poem but on Lewis himself. Nevertheless most respectable bibliographical sources (including, at present, the University of Alberta's own card catalogue) list him as author. The three chief reasons for the confusion are that Lewis' original

title for *Tales of Wonder* was, in fact, *Tales of Terror*; that his own publisher issued *Tales of Terror* in a uniform edition with the second edition of *Tales of Wonder*, advertising them as companion volumes; and that his biographer mistakenly attributed the volume to him.

Lewis, Matthew Gregory. *Poems*. London: for Hatchard, 1812.

Published May 1812, this was the last book of which Lewis supervised the publication. It is a modest collection of twenty-seven poems, most of them neoclassical odes and lyrics. The metrical variety is remarkable, over a dozen stanza patterns being employed.

The ballad "Crazy Jane", contained herein, illustrates the extraordinary popularity a trifle from Lewis' pen was then capable of obtaining. Set to music, the poem became a great success and was responsible for the naming of the 'Crazy Jane' hats then in vogue. A ballet was created, chapbooks with Jane's "true history" were sold, and the *Gentleman's Magazine* printed a Latin paraphrase by a Rugby schoolboy.

_____. *The East Indian: A Comedy. In Five Acts. As Performed at the Theatre-Royal, Drury Lane*. London: for J. Bell, 1800.

This comedy was M.G. Lewis' first theatrical venture, written when he was sixteen. It was first performed in 1799, following the sensational success of *The Monk* and *The Castle Spectre*. Dorothy Jordan, the greatest comic actress of the day, who had turned the play down seven years earlier, now solicited it "as any production of yours would prove of the utmost consequence." It is a thoroughly unoriginal but reasonably entertaining sentimental comedy, which provided Mrs. Jordan with the vehicle she desired. John Kemble made a notable success of Rivers, the principal male role. In 1812 it was turned into a comic opera entitled *Rich and Poor*.

Schiller, Johann Christoph Friedrich von. *The Minister: A Tragedy. In Five Acts*. Second edition. London: for J. Bell, 1798.

Lewis translated Schiller's *Kabale und Liebe* in 1793. Subsequently an anonymous English translation appeared, full of condensed and rearranged scenes and a frequent misunderstanding of German. When Lewis published his version in 1797, observing that it could not possibly be worse than its predecessor, he titled his work *The Minister* and changed all the characters' names so that the two translations could not be confused. In 1803 Covent Garden performed a version of Lewis' translation entitled *The Harper's Daughter*. However whole scenes were omitted and others condensed, resulting in a work one-third the length of the original. The performing version was never published.

Lewis, Matthew Gregory. *The Castle Spectre: A Drama. In Five Acts. First Performed at the Theatre Royal, Drury-Lane, on Thursday, December 14, 1797.* London: for J. Bell, 1798.

The Castle Spectre has been long recognized as a landmark in Gothic drama. In it Lewis exploited the combined materials of his predecessors and contemporaries, English and German, and out-Gothicized them all. It was the most successful play of its time, a time admittedly not the high water mark of British drama, for audiences were interested in effects, thrills and spectacle, not good drama. A contemporary actor commented: "I hope it will not hereafter be believed, that the Castle Spectre could attract crowded houses, when the most sublime productions of the immortal Shakespeare would be played to empty benches." *The Castle Spectre* had everything the public wanted: a castle with dungeons and sliding panels; a wronged heroine; and striking scenes of suspense or spectacle, most notably a ghostly apparition in Act IV complete with organ music, an offstage choir, and flashing lights. Reading the play is a pallid experience because the production itself was everything. Whatever its literary content, *The Castle Spectre* established Lewis in the realm of the theatre with as much *éclat* as *The Monk* had put him before the reading public. He was now a dramatist whose work was in demand. During the next decade Lewis supplied Covent Garden and Drury Lane with a dozen Gothic spectacles.

Boaden, James. *Memoirs of the Life of John Philip Kemble, Esq. . . .* London: for Longman, Hurst, Rees, Orme, Brown, and Green, 1825. 2 vols.

John Kemble and Mrs. Jordan were the principals of *The Castle Spectre* as well as of *The East Indian.* Kemble's triumph as Percy in the former play is described in this volume.

Kemble [1757-1823] was the manager of Drury Lane and Covent Garden Theatres where his reforms improved the status of the theatrical profession. He is usually regarded as the first modern theatrical producer. He was a well-known actor as well, and his sister, Sarah Siddons, was a great tragedienne.

Lewis, Matthew Gregory. *The Bravo of Venice. A Romance. Translated from the German.* Seventh edition. London: for W. Simpkin and R. Marshall, 1818.

Lewis translated this prose tale in 1804 and first published it in 1805. One of his most frequently reprinted works, it is based on *Abällino der Grosse Bandit* (1794), an early work by the Swiss writer Heinrich Zschokke. Lewis also adapted it as a two-act melodrama, *Rugantino; or The Bravo of Venice*, which was first performed at Covent Garden on October 18, 1805 to startling success.

Playbill for Theatre Royal, Covent-Garden, November 19, 1816.

John Kemble retired from the stage in 1817. This playbill announces part of his farewell season. Also announced (near the bottom) is Lewis' spectacle *Timour the Tartar*. Other works being announced are: Shakespeare's *Coriolanus*, which was Kemble's greatest role and his farewell performance, June 23, 1817; *The Broken Sword*, a comic opera by William Dimond; *The Slave*, a musical drama by Thomas Morton (creator of Mrs. Grundy); and *Forty Thieves*, a musical drama by Sheridan, and George Colman (the Younger). The characters Lord and Lady Townly appear in Vanbrugh's *The Provok'd Husband*.

This is one of 120 nineteenth-century English playbills in Special Collections.

Lewis, Matthew Gregory. *Timour the Tartar: A Grand Romantic Melo-Drama, in Two Acts*. London: for Hatchard, 1811.

One of Lewis' last plays and his most excessive spectacle. The craze for theatrical novelty being at its height, *Timour* was written as "a vehicle for horses", and, as such, was one of the first animal plays, a genre which became wildly popular. Horses appeared in other plays, as well as dogs and magpies. One critic said of *Timour*: "Amidst the clattering of hoofs, the clangor of swords and spears, and the shouts of an enraptured audience, it is scarcely possible, or perhaps hardly worthwhile, for criticism to attempt to speak."

_____. *Journal of a West India Proprietor, Kept During a Residence in the Island of Jamaica*. London: John Murray, 1834.

Lewis' journal, published posthumously, was received by Coleridge with enthusiasm: "It is almost the only unaffected book of travels or touring I have read of late years. You have the man himself, and not an inconsiderable man,--certainly a finer mind than I supposed before from the perusal of his romances &c. It is by far his best work, and will live and be popular." Unlike other works by Lewis, the *Journal* presents reality and gives free play to his talent for clear and lively description of everything he observed, whether it was a distant mountain range or two halves of a centipede running away from each other. Though he sometimes expresses shrewd opinions concerning Jamaican life or British colonial policy, he does not attempt to speak with authority on matters beyond the limits of his two estates. To historians of the West Indies, nevertheless, the *Journal* has been a valuable source of information, and one recent writer on Jamaica has said "No fairer picture of tropical slavery was ever done by a man whose personal interests were involved."

Notes have been drawn from the following works:

Nicoll, Allardyce. *A History of Late Eighteenth Century Drama 1750-1800.* Cambridge: Cambridge U. Press, 1927.

Parreaux, André. *The Publication of The Monk: A Literary Event, 1796-1798.* Paris: Didier, 1960.

Peck, Louis F. *A Life of Matthew G. Lewis.* Cambridge: Harvard U. Press, 1961.

Railo, Eino. *The Haunted Castle.* 1927; rpt. New York: Humanities Press, 1964.

Todd, William B. "The Early Editions and Issues of *The Monk*, With a Bibliography." *Studies in Bibliography: Papers of The Bibliographical Society of Virginia,* II (1949-1950), 3-24.

AN ITALIAN VERSION OF *THE SEVEN SAGES OF ROME*

ERASTO / DOPPO MOLTI SECOLI RI- / tornato al fine in luce. / ET CON SOMMA DILIGENZA / DAL GRECO FEDELMEN- / *te Tradotto in Italiano.* / [Woodcut, depicting Justice personified] / IN VINEGGIA. / *Appresso di Agostino Bindoni.* / L'ANNO. M. D. LII.

Small 8vo. [A] B, C, D, E, F, G, H, I, K, L, M, N, O, P, Q, R, S[i]-[iii]. 139 leaves, of which 46, 64, 79, 119, 135, and 137 are erroneously numbered 49, 84, 71, 110, 35, and 138 respectively. Except on the title-page as above, all lower-case letters are italic, and all upper-case roman.

Both text and editions of *Erasto* are of some rarity in North America. While the British Museum Library and Trinity College Library, Cambridge, possess copies of the 1546 printing of Roffinello's Mantua edition, on this continent apparently only the Folger Shakespeare Library has a copy of this edition (actually of the 1551 printing).

The dedication by the printer of the 1542 edition, Venturino Roffinello (1), to Francesco Gonzaga, Duke of Mantua, is followed (*l.* 2v) by the *Argomento*, which relates summarily the events of the frame of this *roman à tiroirs* (2), a version of the "Seven Sages of Rome"; the text occupies *ll.* 3r-138[i.e. 137]r, being succeeded 138[i.e. 137]v-[139]v by a contents list, which reproduces the twenty-four chapter headings. Of these twenty-four chapters, i-vij, xxii, and xxiiij are devoted to the frame, while the remaining fifteen relate the *tiroirs:* seven exempla on the nefarious wiles of women (one spoken by each of the seven philosophers), seven counter-tales by the wicked stepmother Afrodisia, and the final tale by Erasto the son of the emperor, which is preceded by the narration of the latter's dream.

As to the ultimate derivation of the *Book of Sindibād* (3), *Historia septem sapientum, Dolopathos,* or *Seven Sages of Rome,* to mention but a few of the titles under which this collection, in numerous phases, appears, the theory of an Indian origin "still seems", in the words of H.R. Runte, "the most reasonable and the most generally accepted one." (4)

ERASTO

DOPPO MOLTI SECOLI RI-
tornato al fine in luce.

ET CON SOMMA DILIGENZA
DAL GRECO FEDELMEN-
te Tradotto in Italiano.

IN VINEGGIA.
Appresso di Agostino Bindoni.
L'ANNO. M. D. LII.

ARGOMENTO.

Rasto figliuolo unico di Deoclitiano Imperadore erudito in tutte le scienze sotto la disciplina di sette dottissimi Filosofi, essendo in studio & dal Padre chiamato à Roma, Antiniede rimirando le stelle il pericolo manifesto di lasciarui uituperosamente la uita, & esserui un solo rimedio di star sette giorni in Roma senza parlare; Serua il silentio di che ogni persona si marauiglia. La Matrigna per nome Afrodisia, accesa dell'amor di cosi bel Giouane, sotto color di uolerlo far parlare, cerca di tirarlo alle sue peruerse uoglie. Et ei se ne fugge; Di che ella sdegnata & riuoltato l'amor in odio lo accusa al Padre che le habbia uoluto far uiolenza, uien lo innocente Giouane condennato a morte, e Filosofi lo togliono a diffendere & cadauno con la sua oratione accompagnata con un bell'essempio al proposito, ne fa differire un giorno l'essecutione, Afrodisia dall'altro canto con longo ragionamento, & con gagliardi essempi ne fa ogni sera riuocar la dilatione, Et fu alla fine imprigionar anch'è Filosofi; Passano con queste altercationi è sette giorni, Parla l'ottauo Erasto, & fatta conoscere con una elegantissima oratione, & con belissimo essempio la necessità del suo tacere; & scoperta la uerita della cosa, conuince la maluagia Matrigna, laquale per disperatione, di sua mano poi s'uccide.

Il fine del prologo.

Left: title-page. Right: the summary of the frame events (p. 2v).

DEOCLITIANO IMPERATORE

dà Eraſto ſuo figliuolo a ſette Filoſofi d'ammaeſtrare, Muore l'Imperatrice, Madre di Eraſto.

Capitolo Primo.

NElla Trionfante, & imperiale Città di Roma fu vn potentiſſimo, & non men ſavio Imperadore per nome Deoclitiano, quale della Moglie nobile, bella, & ornata de coſtumi, hebbe un Figliuolo tanto ben dal la Natura dottato di bellezze, & in ogni parte coſi ben proportionato, che da tutti era iudicato Diuino; piu toſto che Humano, la onde meritò che li fuſſe poſto nome Eraſto, che vuol dir amabile, ſi come da tutti ſingularmente fu amato; Dalle buone maniere che nel fanciullino a pena nato ſi uedearo, ogniuno facea iudicio ch'egli haueſſe da riuſcire grandiſſimo huomo, & non punto inferiore à qual ſi ſia delli Imperadori antichi, Fu con diligenza grande ſtudiato da Matematici, Aſtronomi, & Indouini ſopra la natiuità del fanciullo, et da tutti coſi per Aſtrologia; come per Fiſonomia, & Chiromancia concluſo, per quanto la natura porgea che ſopra gli altri huomini queſto douea eſſere di mirabile ingegno, di ſingolar dottrina et in ogni virtu eccellente, di che l'Impadore ſentea quel contento, che a Padre della grãdezza ch'egli era, ſi conuenea & dal canto ſuo ſi determinò di non mancar in alcun conto alla benignità della natura, acciò che il Figliolo haueſſe da riuſcire tale, quale era l'eſpettatione che da tutti ne era conceputa, et p che el naſcere di gran ſangue, ſotto buone coſtel

me à quel cauallier Romano del ſuo fidel cane di lui prima tanto amato, che dello hauerlo vccíſo per troppo credere alle parole della moglie fece poi indarno tanto reſentimento, & che cauallier fu queſto (diſſe l'Imperadore) & come paſsò la coſa? Te lo dirò riſpoſe il filoſofo, ſe prouedi (mentre ch'io te lo narro) che non ſia fatta la eſſecutione contro di Eraſto, del quale ſe per il parlar mio tu fuſſi per mutar ſentenza, come non ne dubio, non uorrei poi che per hauer gia la ſentenza hauuto luogo non foſſe piu in facultà tua di poterla fare; & il parlar mio foſſe ſtato indarno, fà adunque ſopraſtare la coſa à tanto ch'io habbia fornito, & ſe doppoi il parer mio non ti parerà buono potrai fare di lui, & di me inſieme con compagni miei quel che uorrai. Piacque all'Imperadore il parlare del filoſofo, il ragionamento del quale benche credea che non li poteſſe fare mutar ſentenza, gli parea però che non foſſe da ricuſare d'udire, hauendo altre uolte guſtato quanto ei foſſe eloquente, & ſoaue in ragionare, coſi adonque ordinò che ſi ſopportaſſe, & il filoſofo ripigliò il ragionamento in queſta materia.

Fù già in queſta città di Roma un cauelliero, qual per hauere un figliuol maſchio, & ſolo (ſi come è commune deſiderio de padri) il facea alleuare con quella diligenza, che ſi poſſa un figliuolo ueramente amato dal padre, & per maggior contentezza ſua lo tenea in caſa, & nella camera propria ou egli dormiua. Quiui medeſimamente hauea un cane che egli era ſommamente caro nõ tanto per la beltà, quãto per la rara bontade, & di l'un & l'altro ſentea quella conſolatione, & piacere, che ſi può immaginar per chi ſi ſia trouato in queſto caſo, Auenne ch'in quel tempo facendoſi un giuoco militare in Theatro, queſto cauallier ui fu an-

Left: the first page of text (p. 3r). Right: the beginning of the first of the embedded stories, *canis* (p. 18v).

Common to most of the Western "Seven Sages" versions are the following plot features: A ruler entrusts seven wise men with his son's education. They are about to return to the court from their locus amoenus of learning when it is revealed astrologically that within a period of seven days death will befall the prince should he not refrain during that same period from all speech. His father's second wife, acquired during the son's absence from court, and apparently discerning in the son a measure of *virtus* found lacking in his father, obliges emperor and entourage by offering to unlock the prince's tongue in private; once in camera, however, it quickly becomes plain that her use of the word "tongue" was improper. When her stepson refuses both word and deed, the lady, like Potiphar's wife (1 Moses 39), accuses him publicly of having attempted to force on her that which she had been able to obtain neither by invitation nor by intimidation. For the alleged outrage he, still unable to defend himself orally, is sentenced to death, as likewise his teachers. There follow fourteen Dreadful Examples in which the prince's preceptors in turn and the sovereign's lady alternate in demonstrating what dire fate is likely to be the lot of men who misguidedly follow the advice of their respectively devious womenfolk or interested sons and sages; after each story the emperor decrees his son's execution, or, as the case may be, the stay thereof. A final exemplum, told by the prince after the appointed period of seven days, is directed against the ruler who by proceeding violently against his own son would resist his destiny ultimately to be succeeded by him. The ruler recognizes the error of his ways, and his false lady dies at her own hands or as a result of the ministrations of the hangman.

The University of Alberta Library has in its holdings a fair range of versions of the "Seven Sages" (in Dutch, English, French, German, Hebrew, Latin, Lithuanian, Polish, Spanish, and Syrian), in addition to *Erasto* and other Italian versions (5), to say nothing of the multifarious analogues of the individual stories. The tale, for instance, designated *latine* as *vidua*, apart from being present in such versions of the "Seven Sages" as the *Historia septem sapientum* (6), the Cotton-Rawlinson (Middle English) redaction (7), the Middle High German *Dyocletianus Leben* of Hans von Bühel (8), the *Libro de' sette savi di Roma* (9), and the Old French *Ystoire de la male marastre* (10), appears also in the form of analogues so diverse as the Grimm fairy-tale "Die Hochzeit der Frau Füchsin", Čexov's one-act comedy *Medved'*, and Christopher Fry's *A Phoenix Too Frequent*. (11)

Current interest in the whole "Seven Sages" complex is reflected in the fact that members of an homonymous Modern Language Association seminar (No. 100 at the 1975 San Francisco convention) have embarked on the vast undertaking of the compilation of a critical "Seven Sages" bibliography, to be published in the early 1980's.

The title-page claim that *Erasto* is a translation from the Greek seems to constitute an example of misleading advertising, as the text is clearly more closely akin to the Western European versions than, for example, to the *Historikon Syntipa* of Andreopulos. (12)

Some of the differences between *Erasto* and other Western European versions can best be shown in tabular form:

FRAME PROTAGONISTS' NAMES

	Emperor	Prince	Stepmother	First Sage
Erasto (I2)	Deoclitiano	Erasto	Afrodisia	Euprosigoro
Libro de' sette savi (Il; ed. Roediger)	_____	Stefano	_____	_____
Ystoire (M; ed. Runte)	Dioclisiens	Phiseus	_____	Banchillas
Seven Sages (H; ed. Campbell)	Dyoclicien	Florentine	_____	Bausillas
Historia (H; ed. Buchner; similiter *Dyocletianus Leben*)	Poncianus	Dyoclecyanus	[filia regis Castelli]	Bancillas

SEQUENCE OF THE STORIES

with initial page in cited editions

Narrators: sages sinister, empress dexter;
Vaticinium is in all cases told by the son

	Erasto (I2)	*Sette savi* (I1; ed. Roediger)	*Ystoire* (M; ed. Runte)	*Historia* (H; ed. Buchner)
1	canis 18v	canis 5		
2	arbor 20v	arbor 7	arbor 11	arbor 14
3	medicus 22v	medicus 8	canis 14	canis 16
4	aper 25r	aper 11	aper 17	aper 19
5	tentamina 27v	tentamina 13	medicus 19	puteus (13) 21
6	sapientes 36r	sapientes 15	gaza 23	gaza 24
7	[La fantesca ingannatrice] 47r	avis 17	avis 27	avis 28
8	gaza 57r	gaza 18	filius (15) 31	sapientes 31
9	inclusa (14) 63v	inclusa 21	vidua 35	tentamina 36
10	Roma 75v	Roma 23	nutrix (15) 39	Virgilius 42
11	[corpus delicti] 83v	vidua 24	Anthenor (15) 45	medicus 46
12	Virgilius 91v	Virgilius 26	spurius (15) 49	senescalcus (+ Roma) 49
13	[La cipolla] 104r	puteus 29	Cardamum (15) 52	amatores 53
14	[Il figliastro] 111v		assassinus (15) 56	inclusa 58
	[Sogno di Deoclitiano (16) 121v]		inclusa 58	vidua 64
15	vaticinium 126v	vaticinium 31	vaticinium 69	vaticinium 71

Of the seventh, eleventh, thirteenth, and fourteenth stories of I2 apparently no antecedents have as yet been traced:

Enoscopo, Fourth Sage (47r): Cleandro, a Paduan, misled by a maidservant kills his allegedly adulterous wife and servant; discovering his error, he kills the maidservant and himself.

Agatho, Sixth Sage (83v): An old Modenese is murdered at the instigation of his young wife by her lover. They bury the body outside the city, where the old man's dog uncovers the corpus delicti.

Leuco, Seventh Sage (104r): Policleto, a Milanese physician, is dissuaded by his wife, Flaminia, from administering to his son, gravely ill, the onion so desired by the same, who thereupon dies. Later, the father, on learning that the onion would indeed have effected a cure, kills the boy's mother and himself.

Afrodisia's Seventh Story (111v): Filemon, an adopted son, wishing to continue living riotously and yet inherit the power of his adoptive father Archelao, a French baron, brings about the death of his innocent stepmother Eufrosinia, and thereafter causes seven conspirators to strangle his benefactor. (17)

In this edition of the *Erasto* word division at the ends of lines is quite haphazardly indicated, for instance *l.* 126r, on adjacent lines, "...uitu- / perosamente...quest'ualẽt'huo / mini...."

The abbreviations ~ (following nasal) and p̲ (per), for instance *l.* 5r "cõ põpa...imp̲iale", and, of course, & (et) are very frequent; less common are d̲ (de) and q̲ (que).

Of the punctuation marks . ; ? , : only the question mark seems to be used consistently. Direct speech is not signalled in any way by the use of punctuation marks.

An unfortunate feature of the writing of *Erasto* is that an inordinate amount of *Erzählzeit* has been expended on the frame, prolixly taxing the reader's patience. The work as a whole, however, deserves more attention than has thus far been paid to it. Even the establishment of antecedents and analogues to the seventh, eleventh, thirteenth, and fourteenth stories would represent an advance in this regard.

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(1) Bartolommeo Gamba, *Serie dei testi di lingua*, 4a ed. (Venezia, co' tipi del Gondoliere, 1839), p. 410.

(2) Defined in the *Grand Larousse*, X (1964), 348 as "roman dont l'action principale s'accompagne d'épisodes formant hors d'oeuvre, qu'on peut interchanger, supprimer ou multiplier sans inconvénient."

(3) The name "Sindibād" in the oriental title refers not to the renowned seaman, but to a wise man of the same name.

(4) *Li Ystoire de la male marastre*: Version M of the *Roman des sept sages de Rome*--a critical ed. (Tübingen: Niemeyer, 1974), p. xiii. Runte provides an eight-page bibliography. For further literature on the "Seven Sages" see the *Sammelartikel* in *Kindlers Literatur-Lexikon*, VI (1971), 1402-15 (which makes, however, no mention of the Italian *Erasto*), and the Introduction to Killis Campbell's edition of the Middle English *Seven Sages of Rome* (Boston: Ginn, 1907).

(5) Editions by Giovanni della Lucia 1832 (republished 1862 by G. Romagnoli, rpt. 1968), Antonio Cappelli 1865, Pio Rajna 1880, F. Roediger 1883, and *gaza* and *puteus* from the same codex (Laurenziano Gaddiano 166) as that used by D'Ancona 1864, in *La prosa del Duecento*, a cura di Cesare Segre e Mario Marti (Milano: Ricciardi, 1959), pp. 511-19.

(6) H in the transmission; *vidua* is to be found on pp. 64-68 of Georg Buchner's edition (Erlangen: Deichert, 1889).

(7) Derived from H; for *vidua* see pp. 96-103 of Killis Campbell's ed. cit.

(8) Derived also from H; *vidua* is on pp. 145-55 (lines 6495-6942) of Adelbert Keller's edition (Quedlinburg: Basse, 1841).

(9) I (*versio italica*), branch 1 of the tradition; *vidua* is to be found on pp. 24-26 of Roediger's 1883 edition in Venetian dialect (this edition is preferable to Della Lucia's transcription into *lingua* of 1832, entitled *Storia di una crudele matrigna*. *Vidua* is absent from *Erasto* (branch 2 of the *versio italica*).

(10) Version M. For *vidua* see pp. 35-38 of Runte's ed. cit.

(11) For further analogues see K. Campbell, op. cit., pp. ci-cviii; Elisabeth Frenzel, *Stoffe der Weltliteratur*, 3. Aufl. (Stuttgart: Kröner, 1970), pp. 781-84; Stith Thompson, *Motif-Index*, IV (1957), 483; Aarne's *Types of the Folktale*, tr. and enl. by Stith Thompson (Helsinki: Suomalainen Tiedeakatemia, 1961), p. 430.

(12) For *Erasto*'s genealogical place see A. Loiseleur Deslongchamps, *Essai sur les fables indiennes* (Paris: Techener, 1838), pp. 92-93 and 170-71; K. Campbell, op. cit., pp. xxviii-ix; and Runte, op. cit., p.xviii.

(13) *Decamerone* VII, iv. For further analogues of this story and others

from this collection in the *Gesta Romanorum*, Bandello, etc., see e.g. Keller's edition of *Dyocletianus Leben*, Einleitung pp. 44-64, in addition to the works cited in note 11.

(14) *Inclusa* is narrated by one of the wise men in I, by the son of one of the sages in M, and yet by the stepmother in H.

(15) These six stories have no antecedents in the "Seven Sages" (Western versions). See Runte, op. cit., p. xxiii.

(16) Clearly pointed for the reader: "uede Deoclitiano in sogno sotto diuerse spetie d'Animali, tutto el progresso del caso d'Erasto", the emperor himself gains no such explicit enlightenment. In the corresponding slot between tales no. 14 and 15 (*vaticinium*) in H (and translations, e.g. *Dyocletianus Leben*), the prince has his stepmother's ladies-in-waiting lined up and reveals for all to see that one of them had been serving his empress as she had been unable to persuade the prince to do (H ed. Buchner, pp. 69-70; *Dyocletianus Leben* ed. Keller, pp. 157-58, lines 7051-7095).

(17) The versions of these stories in the Spanish translation of 1573 by Pedro Hurtado de la Vera are cited in full as "La criada traidora (pp. 279-90)", "Amantes asesinos, descubiertos por un perro fiel (pp. 291-96)", "El niño muerto por no comer cebolla (pp. 296-99)", and "El hijastro perverso (pp. 300-11)", [editorial titles] in *Versiones castellanas del "Sendebar"*, ed. y prologo de Angel Gonzalez Palencia (Madrid: Consejo Superior de Investigaciones Científicas, 1946).

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